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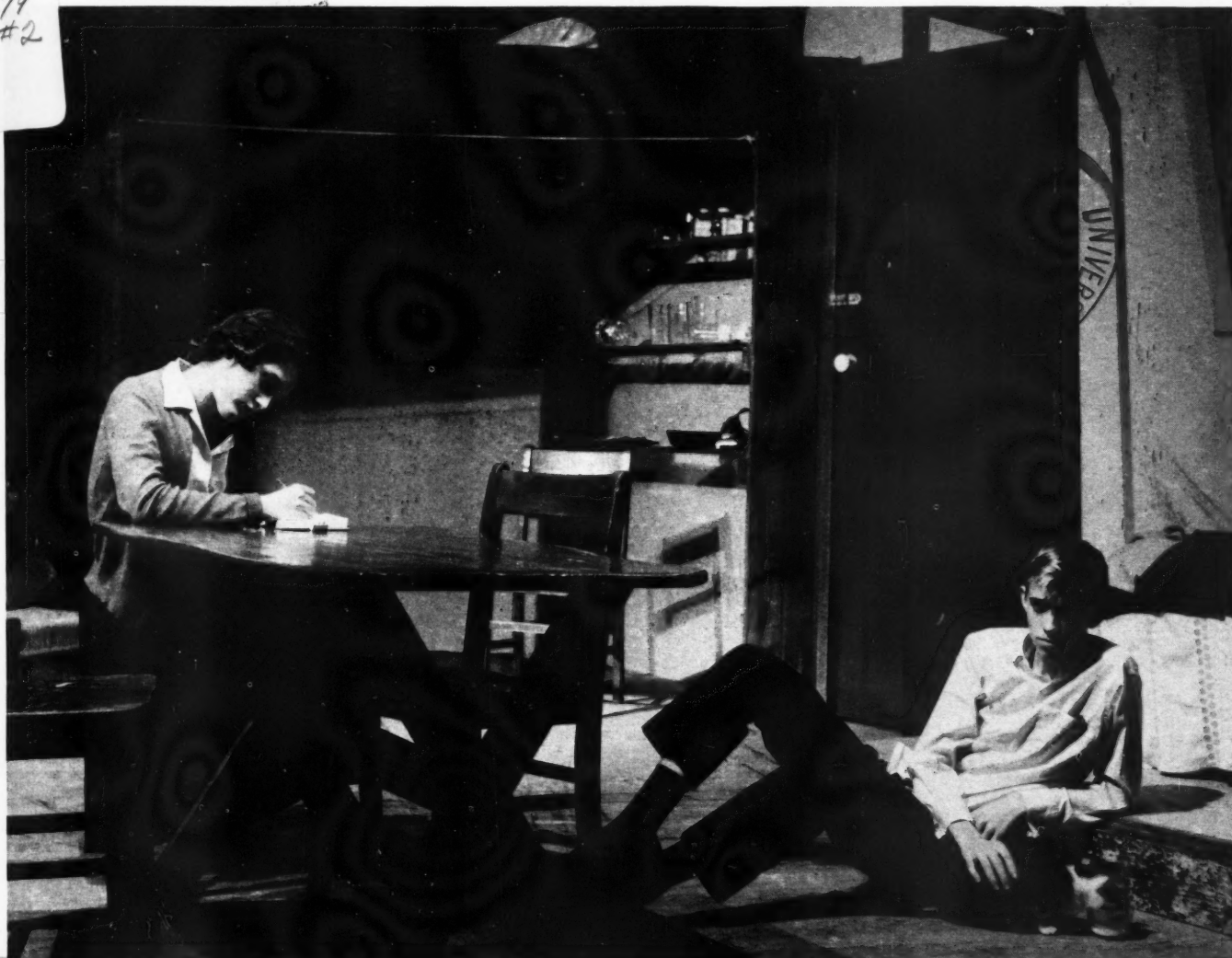
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NOVEMBER, 1961

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BEST THESPIAN HONOR ROLL — 1960-61 • THESPIAN OF THE MONTH: JAN STEIN

THESPIANS IN ACTION • THE FUNCTIONS OF STAGE LIGHTING • THE MOVIE-MAKERS

A MAJORITY OF ONE

By LEONARD SPIGELGASS

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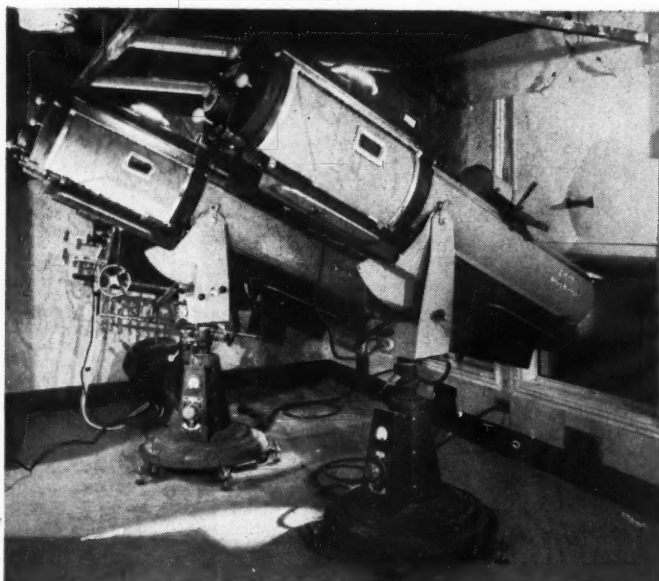
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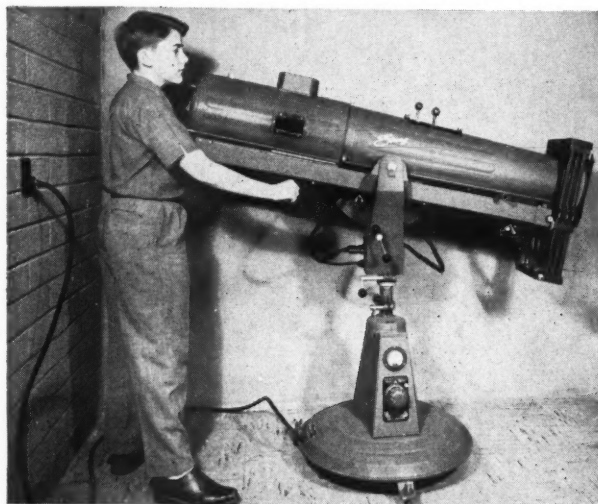
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CONTENTS

ARTICLE

Thespian of the Month: Jan Stein by Helen Lee 13

SERIES

The Functions of Stage Lighting by Harold B. Obee 14

The Movie-Makers: 1928-1950 by Delwin B. Dusenbury 15

FEATURES

The Authors 9

Back Stage 11

Best Thespian Honor Roll - 1960-61 12

Thespians in Action (Pictorial) 18

Thespian Chatter 24

1961 - Regional Conferences - 1962 25

Coming Your Way 26

Broadway Line-Up 27

DEPARTMENTS

Plays of the Month, Edited by Earl Blank 16

Theatre for Children by Frieda E. Reed 22

Brief Views by Eugene K. Bristow 40

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A DISTANT BELL

Drama

By KATHERINE MORRILL

Presented on Broadway with a cast headed by Martha Scott. The following is from the review by John Chapman in the N. Y. DAILY NEWS: "A Distant Bell . . . is a fascinating play which takes several unexpected twists and turns. The author, Katherine Morrill, has given us the best writing of the season — imaginative, lucid, unhackneyed and very often beautiful . . . This is a play which cannot be given a label, for some of it is whimsical, some of it glows with human warmth and some of it is tragic. I recommend it because of these varied qualities, which somehow come and fit together . . . A Distant Bell starts out as the story of a woman who returns to her home after ten years in a rest home. This woman — Miss Scott — is an imaginative lady . . . Being a great reader, she named her first daughter Barrett for Elizabeth Barrett Browning and the second Waverly for Scott's Waverly novels. The third girl would have been named Pickwick, but the father asserted himself and gave her a family name of Flagg . . . In the next two acts, A Distant Bell turns gradually and deftly to tragedy as one of the daughters experiences an emotional upset such as the mother once had . . . I found it an absorbing story last evening . . . This is good, individual theatre and I admire it."

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8 WOMEN

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CONTINUING the custom of many years this issue again recognizes nationally our Best Thespians of the past school year by including their names and troupe numbers. As in the past this list was compiled from annual reports submitted to national headquarters on or prior to August 31.

However, in order not to reduce reading material and photographs as was done in the past, the size of the magazine is increased from its normal 32 pages to 40 pages — the same size as the October issue. Thus Thespian Chatter is included whereas in November issues of other years it had to be omitted.

It is the earnest hope of our National Council that the publication of the Best Thespian Honor Roll for 1960-61 will continue to serve as an incentive for all active Thespians to strive for this national honor during the coming school year.

IN HIS second article of his series on Stage Lighting, Mr. Obee stresses its functions by emphasizing visibility, selectivity, plasticity, and composition. Well aware of the inadequately equipped high school stages as well as the superior lighting equipment in our newest high schools, Mr. Obee is meeting the challenge in writing for both schools. Here is help for both the novice and the experienced with one of the most difficult and criticized problems of the high school theatre — stage lighting.

OUR first Thespian of the Month for this current school year is Jan Stein, a lifetime member of Troupe 662, Central High School, Fort Wayne, Indiana. Helen Lee, who authored the article, is very proud of Jan, who is making a name for himself in both television and movies.

DR. BLANK'S selection of Plays of the Month is again excellent, although no recent plays are included. However, plays of other years may solve your own problem of finding this year's productions. Dr. Blank, as well as the sponsors of the schools whose productions were successful, offers *The Eve of St. Mark*, a war play; *A Connecticut Yankee in King Arthur's Court*, a fantasy; *That Scoundrel Scapin*, a French play; and *I Remember Mama*, a family situation play.

IN HIS second article of his series on motion pictures Dr. Dusenbury discusses the Academy Award *Movie-Makers* from 1928 to 1950. As we all know in "live" theatre, it is not the star, the set, nor backstage crew that makes the show; rather the director, who plans, casts, rehearses, and then sees his dream become real on the night of performance. So it is in the movies — the director is the key to a successful picture.

FRIEDA Reed, our editor of Theatre for Children, asks again the question: *Why Children's Theatre by Thespians?* She answers well her question by submitting two interesting points: for *Unselfish* and *Selfish* reasons. Here is a challenge! Dare you accept it?

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THANK YOU, N. E. T. C.

PASSING by my own editorializing this month, I am substituting in its place the following by Alphin T. Gould, our New England Province Director and Sponsor of Troupe 1192, St. Andrew's School, Barrington, R. I. The article speaks for itself.

I wish to thank William J. Lacey, Editor of the New England Theatre Conference Bulletin (in which Mr. Gould's article first appeared), Northeastern University, Boston, Mass., for permission to reprint Mr. Gould's article.

WHO KNOWS ABOUT HIGH SCHOOL THEATRE?

THEATRE is the only segment of secondary education from which higher education expects nothing. Secondary school theatre is a vast, uncultivated and unsurveyed field from which college theatre reaps where it does not sow.

College mathematicians, linguists, liberal artists, athletic coaches; physical, natural and social scientists beg, browbeat, advise and even



bribe lower schools to train for them better prepared students. Musicians hijack whole schools into philharmonic concerts and promote enormous high school bands in order to promote the training of musicians and the appreciation of music.

In contrast, college theatre urges nothing, expects nothing, and does little about a student theatre personnel whose potential number is several times its own and a familiar audience attached to it that runs into millions. Dr. Harold Ehrensperger of Boston University, speaking before the 1960 N.E.T.C. convention, pinpointed the most troublesome problem of our contemporary theatre when he said: "We do

not know our audience." Have the colleges made any effort to know it, appraise it, educate and develop it as other college departments have done to their potential, human resources?

Research into the high school theatre is necessary because there is insufficient data to create a belief in the worth of educational theatre at the high school level, either to participants or as audience. There must be such belief on the part of taxpaying audiences in order to induce school committees to approve and high schools to hire trained personnel to educate in the theatre arts. For the above reasons teacher-drama coaches are in shorter supply than math and science teachers, and for another reason, too. The teacher-coach in drama is expected to put in extra-curricular hours comparable to those of an athletic coach, but too often without comparable financial remuneration.

This situation seems odd when one considers the difference in carry-over after the school years. Few pursue the major school sports after they finish their formal schooling. But a sense of the dramatic is a valuable asset to a speaker in any situation, and an appreciation of drama is like beauty, a joy forever.

Let's call a temporary recess to post-graduate research on theatre past. Let's flush the theatre researchers out of the libraries into high school theatre present. There are isolated accomplishments worthy of analysis. And there is a vast, uncultivated potential for good theatre that is waiting for the conclusions and recommendations of the analysis.

NEW ON THE MARKET

THE National Council of Teachers of English publish monthly October through May "Studies in the Mass Media," which are guides for photoplays, recordings, and television. Its editor is Joseph Mersand, Jamaica, N.Y., High School. These are excellent supplements for classroom study, since I base my recommendation after examination of *Sunrise at Campobello* and *The Sundowners* (photoplays); *Macbeth* (television); and *Mark Twain Tonight!* (recording). For further information concerning subscription rates, write to Studies in Mass Media, 508 South Sixth St., Champaign, Ill.

A new brochure on direct current carbon arc follow spotlights for schools has just been issued by The Strong Electric Company, 104 City Park Avenue, Toledo 1, Ohio. A copy of the brochure will be sent free on request.

I also recommend the following additional publications: Planning Schools for New Media, guide for Boards of Education, School Administrators, and Architects, Division of Education, Portland, Ore., State College, \$1.00; Pogo Primer for Parents (TV Division), which stresses with cartoons, helpful do's and don'ts about Television Watching, Supt. of Documents, Government Printing Office, Washington 25, D.C., 20 cents; Copyright Law Revision, Supt. of Documents, Government Printing Office, Washington 25, D.C., 45 cents.

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THE playbill of Texas Christian University's Little Theatre for 1961-62 is as follows: *The Innocents* (November-December); *Dear Brutus* (March); *The Trojan Women* (April); *An Evening of Ballet* (February); *Children's Ballet* (May). Thespian affiliated schools in or near Fort Worth should plan an evening at the T.C.U. Theatre.

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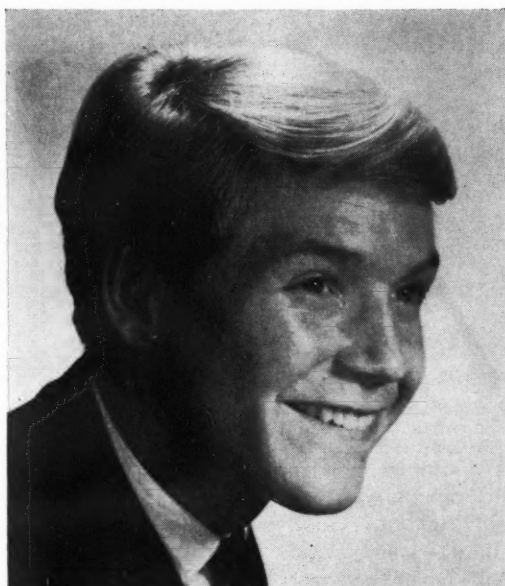
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- 1 Pat Bennett
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- 3 Wayne Cameron
- 4 Lorna Grigg
- 5 John Robertson
- 6 Janice Gascinski
- 7 Steve Williams
- 8 Trudy Kunkle
- 10 Rita Rich
- 12 Carl Pullen
- 13 Sharon Holtman
- 14 James Harms
- 15 Lans Traverse
- 17 Mary Casely
- 18 John Davis
- 19 Dolores Stood
- 20 Kenneth Haynes
- 21 Fred Doidge
- 22 Charles Beasley
- 23 Linda Wood
- 24 Susan Blank
- 25 Carol Ann Kramer
- 26 Carol Ann Hukill
- 27 Sharen Burmeister
- 28 Phil Stephenson
- 29 Cathi Hash
- 30 Paulette Benson
- 31 Eloise Feola
- 32 Ken Finley
- 33 Steve Brower
- 34 Bettie Ann McElyea
- 35 Frank Nawalanic
- 36 JoAnn Wilson
- 37 Broughton Short
- 38 Les Huddleston
- 39 Suzy Lyon
- 40 Barbara Anderson
- 41 Dixie Retherford
- 42 Dennis McCombs
- 43 Karen Hughes
- 44 Nelson Whipkey
- 45 Julie Franklin
- 46 Phyllis Scherr
- 47 Patsy Huey
- 48 Ronnie Renner
- 49 Barbara Virgin
- 50 Nancy Masters
- 51 Carolyn Beck
- 52 Wayne Katzer
- 53 Richard Hare
- 54 Brenda Kay Tennant
- 55 Don Clovis
- 56 Jeff Grimm
- 57 Ray Ziegler
- 58 Linda Followell
- 59 Susan Leisch
- 60 William Vaught
- 61 Joan Aderhold
- 62 Marcia Swengel
- 63 Warren Huffines
- 64 Scott Salter
- 65 Ruth Surrall
- 66 Sally Karlson
- 67 Diane Lewis
- 68 Diane Chalmers
- 69 Sue Lynch
- 70 Barbara Gilroy
- 71 Karen Angevine
- 72 Karen Smith
- 73 Sharon Staz
- 74 Stephen Radzinsky
- 75 Glen Clark
- 76 Bill Kirby
- 77 Mary Anne Scislo
- 78 Dennis Vannier
- 79 Joyce Fischer
- 80 Barbara Ware
- 81 Roger Pitkin
- 82 Nancy Scofield
- 83 Joyce Dial
- 84 Sandra Einbund
- 85 James Leigh
- 86 Sharon Knowles
- 87 Mary Vigil
- 88 Sue Adkins
- 89 Kay Clark
- 90 Bob Hodges
- 91 Diane Fisher
- 92 George Brannon
- 93 Cathy Carlson
- 94 Tom Junker
- 95 Sylvia Anderson
- 96 Brenda Minter
- 97 Mary Ann Arms
- 98 Sherman Wiedner
- 99 Myra Jo Covey
- 100 Morgan Peterson
- 101 Cecelia Willis
- 102 Bonnie Krull
- 103 Bill Bailey
- 104 Kitty Podolsky
- 105 Dolph Pfeferbaum
- 106 Bonnie Spiegel
- 107 Robert Pugh
- 108 James Evans Wright
- 109 Judy Closson
- 110 Linda Ashcraft
- 111 Lorna Dayley
- 112 Joanna Margaret Wiggins
- 113 John Wayne Grace
- 114 Janet Grabau
- 115 Gay Weisman
- 116 Pat Early
- 117 Bill Hiltner
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- 119 Frederick Hunrath
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- 121 Sharon Haggerty
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- 123 Nick Lozano
- 124 Kitty Mayer
- 125 Nancy Volkman
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- 128 Sandy Halperin
- 129 Kathie McDonald
- 130 Larry Haverkamp
- 131 Pam Spencer
- 132 Lolita Smith
- 133 Dorothy Hribal
- 134 Sid Richardson
- 135 Sydney Sue Ferguson
- 136 Ed Houston
- 137 Richard Holladay
- 138 Phyllis Robinson
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- 161 Steve Hufford
- 162 Sandra Lester
- 163 Jim Dougherty
- 164 Beth Reece
- 165 Thomas Gutridge
- 166 Jack Thompson
- 167 Josephine Peck
- 168 Judy Turk
- 169 John Spitzer
- 170 Harold Jackson
- 171 Dorothy Slay
- 172 Cade Hendricks
- 173 Cecil O'Daniel
- 174 Donald Allen
- 175 Mary Jane Simmons
- 176 Kathy Sullivan
- 177 Stanley Brown
- 178 Cheryl Printz
- 179 Eileen Holmes
- 180 Mary Gibbons
- 181 Judy Gerdel
- 182 Bernice Molinsky
- 183 Jim Glyooly
- 184 David Paola
- 185 Don Volk
- 186 Marilyn Mefford
- 187 Cindy Clifford
- 188 Leo Galland
- 189 Dorothy Packer
- 190 John Nordan
- 191 Robert Hall
- 192 David Walker
- 193 Mike Swanwick
- 194 Gary Karshner
- 195 Roger Garrison
- 196 Barbara Shank
- 197 Mary Shafland
- 198 Cean Wilson
- 199 Ann Fetter
- 200 Stuart McCall
- 201 Jean Knight
- 202 Kathy Earl
- 203 Ruth Lewis
- 204 John Sadler
- 205 Karen Callstrom
- 206 Timothy Loomis
- 207 Nellie Mitchell
- 208 Robert Baker
- 209 Ken Martin
- 210 Beth Osborn
- 211 Wanda Miller
- 212 Betty Mercer
- 213 James Allen
- 214 Bill Haglund
- 215 Janet Nygord
- 216 Jerry Fruaenicht
- 217 Leslie Hulse
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- 228 Emily Williams
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- 234 Sally Saunders
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- 237 Mira Taylor
- 238 Mary Harrison
- 239 Bill Crow
- 240 Connie Crow
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- 486 Kathy Grooms
- 487 David Samson
- 488 Linda Strawn
- 489 John Bowden
- 490 Bonnie Kemp
- 491 Fred Musselman
- 492 Douglas Smith

(Continued on Page 36)

JAN STEIN

By HELEN LEE



Thespian Jan Stein

MODEST, quiet-voiced Jan Stein, who was a member of Troupe 662, Central High School, Fort Wayne, Indiana, has accumulated 33 TV credits and appeared in two movies in the five years since he was graduated in 1953. He has been seen in the "Donna Reed Show," "Manhunt," "Lawman," "Rifle Man," "Wanted, Dead or Alive," "Loretta Young Show," "Real McCoys," "Klondike," "Wichita Town," "Zane Grey Theatre," "Death Valley Days," "Black Saddle," "The Detectives," and "Dobie Gillis." In a number of them he appeared several times: "The Americans," "Cheyenne," and "Gunslinger."

When Jan was a sophomore here at Central, he became interested in theatre. From that time acting became his chief interest. In his junior year he appeared in *Girl Crazy* and *Taming of the Shrew*. In his senior year he appeared in *Mr. Peepers* and *Man Called Peter* as well as in *Submerged*, which won the best presentation award at the Ball State Drama Festival.

At the end of Jan's junior year he attended the summer session at the Pasadena Playhouse. He then returned to Central for his senior year where he was elected president of the Student Council and was chosen Best Boy Citizen.

After graduation he formally enrolled at the Pasadena Playhouse where he studied make-up, dancing, fencing, speech, history of the theatre, acting techniques, and television techniques. Afternoons are spent on the stage rehearsing current productions. First year students perform for the school only while second year students are given the

opportunity to perform before the public in one of the Playhouse's theatres. Jan appeared in twenty-five plays at the Playhouse. He acted in *Pygmalion* and appeared with Neil Hamilton in *The Happiest Millionaire*. Jan completed a two-year course at the Playhouse. After his first year at Pasadena he enrolled at the Perry-Mansfield School of Theatre at Steamboat Springs, Colorado, for a summer session. He received the award for the best actor at this session. The address at Jan's graduation was given by Robert Young. By graduation time Jan had been signed by an agent.

Jan appeared in two movies. He was in *The Horse Soldiers*, which starred John Wayne. Working under direction of John Ford was a real thrill for Jan. Jan was asked to appear in Ford's next show, but his television contracts prevented his accepting. Jan finished his second movie, *Claudelle English*, last March, after which he entered the Marines for six months.

"Just talking with old timers, such as Hoot Gibson and Walter Brennan," Jan said, "and listening to them tell about their experiences in the theatre, is like sitting around a cracker barrel in an old country store."

He became engaged to a girl he met at the Church of Father Day Saints in Pasadena where both of them teach Sunday School. They were married October 20, 1961. His fiancée, Beverly Funk, is the church organist and is majoring in music at Pasadena City College. When Jan's military service is completed, he plans to resume his movie and television career in California.



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The Functions of Stage Lighting

By HAROLD B. OBEE

"I SAW a show in New York this summer. I was there on my vacation! Gee, it was the greatest! Let me tell you about it!" These were the words with which I was greeted, late in August, by a high school friend of mine named Doug.

"We sat in the top gallery at a matinée, but those Broadway theatres aren't very large, are they?" he continued. "The theatre was filled and everyone was making a lot of noise when the house lights started to dim out. Funny thing, everyone got quiet. They had some lights shining on the front curtain, but they faded out, too. Then the stage curtain went up and, gosh, you couldn't see anything except one actor near the center of the stage. All of us had our eyes glued on him, and gradually the lights became brighter all over the stage so we could see the scenery." Doug went on and on. The play had been an exciting experience for him, for he had never seen a live stage production before other than in his own high school.

What intrigued Doug the most was the lighting. My friend was one of those wonderful fellows who didn't want to act in the school plays but liked to work anywhere backstage. Doug had had an art course during his freshman year and was always tinkering with electronic equipment at home. As a result, he knew quite a bit about the principles of art and also the fundamentals of electricity, a good background for observing the visual aspects of a stage production. There was not time enough for Doug and me to discuss the whole subject of stage lighting, but I had time to emphasize the main points. Those principles, augmented by some details, will constitute the contents of this article.



Effective lighting for the play *Alcestis* focuses attention on the actor and his entrance. The figure and setting are revealed in three-dimensional form. There are no distracting details.

Early Theatres Required No Artificial Lighting

The Greeks and Romans in the centuries before Christ had produced most of their plays out-of-doors during daylight hours. These public productions came to an end with the fall of Rome. Medieval Europe experienced a revival of interest in drama under the sponsorship of the church which saw an opportunity to provide religious education for the illiterate populace by means of dramatizing the Mass. This took place inside the churches. Although these efforts at dramatic production required the use of artificial lighting, the regular candles and lamps of the cathedral provided the principal illumination. Very little was added to enhance the dramatic presentations. Eventually the trade guilds produced their plays out-of-doors and later Shakespeare's company did the same in a theatre whose fore-stage was open to the sky. Afternoon productions were the general rule in Elizabethan England, but during the winter production moved indoors to the courtrooms of the palace and to private clubs where evening performances were common.

Visibility Is the First Function of Stage Lighting

Visibility then became the first lighting demand of the indoor theatre and remains the initial function today. To put it simply, the audience must be able to see who and what is on stage. Occasionally we see a production which is so dimly lit that it is difficult to distinguish between different actors. Of course if confusion of identity in the semi-darkness is necessary to the plot, then dimness may be desirable, but sometimes the confusion is not intentional. In other instances the stage is lit just brightly enough to keep everyone properly informed, but the strain on the eyes is still too great. The audience gets tired of watching a whole scene in extremely dim lighting unless the action is only two or three minutes in length. Difficulty of this type is most likely to occur in a high school theatre during a "night scene." Realistically the play demands that the scene be so dark "you cannot see your hand in front of your face," but dramatically the actors must be more visible in order to maintain the story line. Voices can help identify an actor in the dark, but usually except perhaps for a few seconds visual identification is necessary and should not strain the eyes of the audience to the point of weariness.

In order to achieve this paradox, of actors who should not be able to see one another but who must be able to be seen by the audience, we often use spotlights to brighten a small, selected area or two on the stage. The actors play in these areas enough to identify themselves to the audience and to make their action easily visible, but the blackness pervades over the remainder of the stage to satisfy the demands of realism. Audiences accept this type of subterfuge as they accept the painted trees or walls which they know

(Continued on Page 34)



In this setting for *Blithe Spirit* the actors are nearly lost against a brilliantly lit back wall. The whole scene appears flat and uninteresting. Lighting should help to focus attention upon the actor.

THE MOVIE-MAKERS: 1928-1950

By DELWIN B. DUSENBURY

IN 1948 *Hamlet* and its distinguished screen creator, Sir Laurence Olivier, were honored by the Academy of Motion Picture Arts and Sciences as were the technicians who developed a process for preserving and flame-proofing foliage. Paramount Pictures was honored in 1949 not only for producing the delightfully saccharine comedy, *Going My Way*, but also for developing a floating hydraulic boat rocker. The glamor surrounding the annual presentation of the gold-plated "Oscars," symbolic of the Academy Award, often obscures the original purpose of raising the standards of film production "educationally, culturally, and scientifically" as stated by its founders in May, 1927. The equally-important scientific and technical awards have acknowledged such revolutionary achievements as Technicolor (1939) and Cinemascope (1953) to a high-proficiency projection screen for drive-in theatres (1957). The whimsical director, Alfred Hitchcock, has offered a revealing definition of the Award as "a coveted annual prize whose previous year's winner nobody can ever remember!" Nevertheless, the 10 inch high statuette, designed by Cedric Gibbons (1895-1960), for 32 years the art director of Metro-Goldwyn-Mayer, and christened "Oscar" in 1931 by Margaret Herrick,



The "silent" comedies of the popular comedy team, Oliver Hardy (1892-1957) and Stan Laurel (1890-), provided an excellent training ground for the inexperienced Leo McCarey. With the advent of sound both McCarey and his comedy stars reached new heights of popularity.



Bing Crosby (1904-) and Barry Fitzgerald (1889-1961) both gave the finest portrayals of their film careers, possibly due to the directorial warmth of Leo McCarey, in *Going My Way* (1944).

Executive Secretary of the Academy, by remarking it resembled her Uncle Oscar, holds a significant place in American film history. The Academy Award winners present an honor roll of memorable pictures, distinguished acting, and illustrious direction which will serve as a guide to American film milestones from 1928 to 1950.

The first "best picture" awards, made in 1929 for achievements of 1927-28, recognized *Wings*, an exciting drama of World War I for its production, and F. W. Murnau's *Sunrise* for its artistic quality. Both were silent films with a synchronized sound and music score. In 1929, however, *The Broadway Melody*, the first original musical film, was selected as the "best picture." The Award-winning films of the first two decades of sound films have been primarily screen adaptations of novels and plays: *All Quiet on the Western Front* (1930), *Cimarron* (1931), *Grand Hotel* (1932), *Cavalcade* (1933), *Mutiny on the Bounty* (1935), *You Can't Take It with You* (1938), *Gone with the Wind* (1939), *Rebecca* (1940), *How Green Was My Valley* (1941), *Mrs. Miniver* (1942), *The Lost Weekend* (1945), *Gentleman's Agreement* (1947), *Hamlet* (1948), and *All the King's Men* (1949). With two exceptions, the remaining Award films are primarily collaborations of writer and director, *It Happened One Night* (1934) and *Casablanca* (1943) or biographical in content, *The Great Ziegfeld* (1936) and *The Life of Emile Zola* (1937). Two films represent completely original work in that the screen play was written by the director of the film: Leo McCarey's *Going My Way* (1944) and Joseph Mankiewicz's *All about Eve* (1950).

One critic has noted that the Academy Awards "are no more genuine than the gold-plated Oscars themselves" in that they are "part promotion, part politics, and part theatrics." With some 15,000

workers actively employed in all branches of movie-making, the final vote for the awards rests with a small minority, the 2397 members of the Academy. In 1935 after *The Informer* had been honored for "the best performance" (Victor McLaglen), "the best screen play" (Dudley Nichols), "the best musical score" (Max Steiner), and "the best direction" (John Ford), *Mutiny on the Bounty* was voted the "best picture." As someone remarked, "I guess they liked everything about *The Informer* but the picture." Obviously, the Academy Awards cannot satisfy all by the very complexity of the industry and the mass audience for whom it makes the films. The fact that the "best pictures" are usually based on borrowed rather than original material in no way discredits nor negates the artistic and creative ingenuity expended in translating it to the wide expanse of the cinema screen. The one individual to whom the major credit for the success of a film must be given is the director—the true movie-maker.

Illustrating the position of honor and responsibility of the director is the appearance of his name on the screen credits just before the opening of the picture. From the days of Edwin Porter, D. W. Griffith, and Thomas Ince to the many directors who made the successful transition from the "silents" to the "talkies," the director, historically, artistically, and logically, has been the man who makes the movie.

The first two directors honored by the Academy were Frank Borzage and Lewis Milestone. Borzage (1893-), who demonstrated his sensitivity in *Seventh Heaven* (1928)—a silent picture with a synchronized musical score—has been characterized by Lewis Jacobs as "a romanticist who has not lived up to his potential responsibility." He received the Award for *Bad Girl* (1932) and will be remembered for two poignant war

(Continued on Page 32)

PLAYS OF THE MONTH

Edited By EARL BLANK

I REMEMBER MAMA
THE EVE OF ST. MARK
A CONNECTICUT YANKEE
THAT SCOUNDREL SCAPIN

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

Charles Francis Adams H.S., Clarkston, Wash.

OUR fall production, *A Connecticut Yankee in King Arthur's Court*, adapted from a story by Mark Twain, enabled forty-five students the opportunity to accumulate points toward Thespian membership.

The story deals with the adventures of a Yankee from Connecticut who finds himself thrown back into the middle ages. By predicting an eclipse of the sun, he saves his own skin, and immediately becomes the idol of the kingdom.

Since we have a small, poorly equipped stage, our set designer was confronted with some problems. We worked things out satisfactorily by using risers on the set on which we placed the throne chairs and the round table, and most of the action centered around this area. Hav-

ing this elevated platform contributed a great deal to the staging of the play.

For the epilogue and prologue which both take place in Hartford, Conn., the stage crew rigged up an inner curtain operated by pulleys. Then we opened the proscenium arch curtains just wide enough to provide a frame for the action. We used ordinary folding screens to serve as backing during these scenes. They concealed the rest of the set from the audience and were easily removed for a quick scene change.

Our apron is practically nonexistent, so we had the Mother placed down on the main floor in front of the stage for the opening minutes of the epilogue instead of hearing her voice from offstage. When she entered the scene, she simply walked up some stairs and into the framework of the epilogue. At the opening when the mother and daughter were yelling at one another about some miss-

ing fingernail polish, they played it as though the mother were downstairs out of sight of the daughter. The mother was seated in a chair sewing.

During the eclipse scene the silhouette of Hank Bennett, the Yankee, was seen in the center archway, and the archways on the sides of the set were dimly lit to suggest long passages leading to other parts of the castle. The glow from the fireplace provided the final touch. The composition of this scene received many compliments.

The biggest expense was the renting of most of the costumes, but it afforded us a colorful and stagy show. We wore the costumes to advertise the play. One of our Thespians wrote an original teaser skit which we gave before the entire student body in costume. The fully costumed cast went to the junior high and invited each class to the play by having the Page read from a scroll the particulars of time, place, and price and by having the Page introduce each character. This helped to publicize the play a great deal.

One of the boys composed three fanfares and directed the playing and taping of them. These announced the opening of the curtain for each scene set in *King Arthur's Court*. This was an effective device for establishing mood. The contrasts of dress, language, and customs in the two centuries offered many opportunities for clever art work and imaginative bits of stage business. For instance, after Hank set the kingdom up on a twentieth century working basis, the knights had pictures of toothbrushes on their shields for advertisement, and they were seen hopping about on pogo sticks.

Everyone involved with the production had a feeling of satisfaction with the end results. The reward was having the biggest audiences in years, and having many of them in attendance both nights.

PHYLLIS KARR
Sponsor, Troupe 1960



I Remember Mama, Troupe 2018, Mount Airy, Iowa, High School,
John A. Werner, Sponsor 1960-61



A Connecticut Yankee in King Arthur's Court, Troupe 1960, Charles Francis Adams High
School, Clarkston, Wash., Phyllis Karr, Sponsor



The Eve of St. Mark, Troupe 1987, Zion-Benton High School, Zion, Illinois, Richard L. Dreyer, Director

I REMEMBER MAMA

Mount Ayr, Iowa, High School

DIRECTORS in the small high schools or those who must work with limited budgets in producing their plays have usually thought that *I Remember Mama* is impossible to produce because of the difficult Norwegian dialect used by several characters, the period costumes, and the need for a variety of sets. However, *I Remember Mama* was effectively produced with a budget of about \$25.00, a cast in which no one could imitate a Norwegian dialect, and without any expense for costumes.

Katryn, the teen-age daughter who wants to be a writer, tells the story of strong, sensible Mama, who cheerfully pilots her family through poverty, illness, and discouragement.

The dialect problem was solved by making no attempt to copy the original in detail. The students studied only the characteristic rhythm and pitch patterns of the dialect. This gave the desired overall effect with only a minimum

amount of time needed to learn the dialect. Costumes suitable for the period were borrowed from members of the community who had recently participated in a centennial celebration.

The many scene changes were accomplished by erecting a false proscenium made with flats and cardboard a few feet behind the front curtain. The back curtain of the stage was moved forward to make a second act curtain. Since the kitchen is the setting for the main scenes, this set was built in realistic detail behind the second curtain. The other scenes were played in the small space between the two curtains with only a few representative pieces of furniture to define the setting.

I Remember Mama is not a new play, but it never fails to appeal to audiences of every type. It combines family sentiment, character study, and comedy into a thoroughly delightful play. Many considered it the best they had ever seen in our community.

JOHN A. WERNER
Sponsor, Troupe 2018

THE EVE OF ST. MARK

Zion-Benton High School, Zion, Illinois

OUR final production for 1959-60 was *The Eve of St. Mark*. This article will give a brief review of the plot, casting and rehearsals, and the staging and lighting. The play, a World War II drama, was written to show the effects of war on families and soldiers. The challenge urges every one to maintain courage and to visualize a better world.

Although eight women and thirteen men were required, casting was no problem. Perhaps the masculine appeal helped to secure more interest in high school theatre among boys who usually feel that the stage is for girls. To make practice more attractive, all scenes in a given locale were rehearsed together — e.g. farm scenes Monday, army scenes Tuesday, etc. Of course during the last two weeks we rehearsed in proper scene sequence.

Since our stage is small and the play requires five different scenes, staging was

(Continued on Page 31)



That Scoundrel Scapin, Troupe 733, East Alton-Wood River Comm. High School, Wood River, Illinois, Richard Claridge, Director, B. Thomas Samples, Technical Director

THESPIANS



The Old Lady Shows Her Medals, Troupe 1454, Emmetsburg, Iowa, High School, Mrs. C. A. Dinges, Director



Mignonette, Troupe 25, Spanish Fork, Utah, High School, B. Davis Evans, Sponsor



The Crucible, Troupe 2177, Harrison, Ark., Sr. High School, James L. Cooper, Sponsor



Jane Eyre, Troupe 1875, Man, W. Va., High School, Genevieve B. Reed, Sponsor 1960-61



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Diary of Anne Frank, Troupe 2078, Clearfield, Pa., High School, Fred C. Gearhart, Sponsor

S IN ACTION



Oklahoma, Troupe 1623, Wantagh, N.Y., High School, Doris H. Heacox, Sponsor



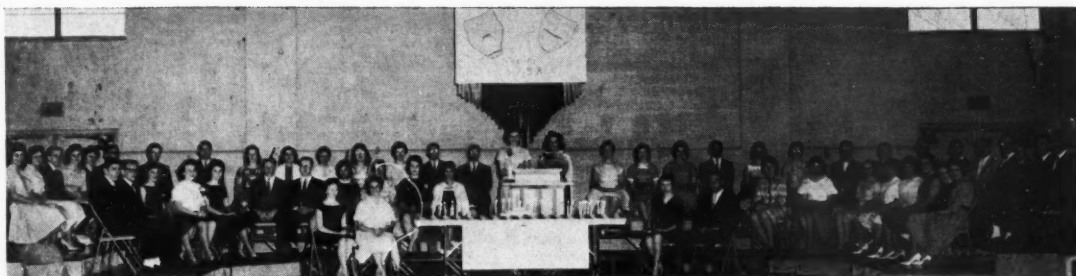
Please Communicate, Troupe 1724, Wy'east High School, Hood River, Oregon, Richard S. Doering, Sponsor



The Robe, Troupe 546, Fulton, Ill., High School, Kathryn Zimmerman, Sponsor, 1960-61



The Great Big Doorstep, Troupe 1610, Fall River H.S., McArthur, Calif., Thomas A. Beagle, Sponsor



Installation and Initiation Ceremony, Troupe 2158, West Branch H.S., Damascus, Ohio, Frances Shoffer, Sponsor 1960-61

The Bachelor and the Bobby-Soxer

Adapted for the stage by F. ANDREW LESLIE. From the screenplay by SIDNEY SHELDON.



Photo courtesy of Museum of Modern Art Film Library

The rather distraught gentleman shown above is Dick Nugent (Cary Grant), playboy, artist, confirmed bachelor and victim of the righteous indignation of Judge Margaret Turner (Myrna Loy). The scrape which brought Dick to the bar of justice wasn't *that* serious, but the result of his indiscretion, involving a monumental case of puppy-love on the part of the Judge's teen-age sister (Shirley Temple), is one of the zaniest and funniest sentences on record. Dick has a choice — go steady with Susan or go straight to jail. Against his better judgement he decides on the former, and off he goes on the series of escapades which made *THE BACHELOR AND THE BOBBY-SOXER* one of the most popular and uproarious motion pictures of all time. Now this gay comedy classic is available in a sparkling stage adaptation created especially for the Service. All the fun and fast action of the original screenplay have been captured in a three act, easy to produce stage version, with a single, unit set and a wealth of good acting parts. Write now for specific availability and royalty information — and brighten your season with the merry madness which will make this play a delight to audiences and actors alike.

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THEATER



FOR

CHILDREN

FRIEDA E REED

WHY CHILDREN'S THEATRE BY THESPIANS?

PERIODICALLY this department asks this question and attempts to answer it: Why Children's Theatre by Thespians? There are many potential answers, and many ways of arriving at these answers. For the purposes of the present discussion, we are going to suggest two extremely simple answers: *Unselfish* and *Selfish*, and this time, both the selfish and unselfish motives are meritorious.

Let us first consider the Unselfish motive: service to the community. This function of Children's Theatre by Thespians is a highly important one. No one can take issue with the statement that the time has come when good, healthy, wholesome, valuable entertainment for children throughout the country is necessary, perhaps more necessary than ever before in the history of our country. This is a time when youngsters have more time, fewer assigned chores, and ready access to TV programs that are too frequently highly detrimental. Recently, three children ranging in age from four to seven managed to set fire to and burn a home in a good residential section of a suburban community. Too young to be devious in their answers to questions as to why they did such a thing, they were quick to admit that they had got the idea from a TV program that they had been watching. This is merely one example from the hundreds that could be cited of the mischief and damage that is suggested by the wrong kind of amusement.

It is at this point that the Unselfish reason for Thespian Children's Theatre becomes evident. Throughout the country there are more than 2000 Thespian groups. If each troupe produced one good play for the children of its community each year, it is difficult to estimate the good that could be done. Certainly, throughout the United States, in various communities, usually in cities, there are some good producing groups providing Children's Theatre, but there are too few to serve adequately the children who need this service. Every community in the United States has its high school group, and there is no greater service that the high school theatre group can render to the community than good entertainment for its children. There needs to be care in the choice of play, and Thespians with their trained

directors are in a position to choose wisely the type of play which will entertain and teach obliquely at the same time.

Now for the Selfish reason for Thespians producing Children's Theatre! Let's forget momentarily about the philanthropic aspects of the project and think only of the values to the individual Thespian troupe. The avowed purpose and goal of The National Thespian Society is "to improve the quality of high school theatre." There is no better way to achieve this goal than through Children's Theatre. Tens of thousands of high school students allied with the National Thespian Society throughout the country are eager to engage in theatre activity, and if we recognize the cold, hard truth, there are probably not ten plays for adults which these teenagers because of their youth are ideally fitted to interpret as actors. Don't misunderstand us! We are not deprecating the importance of

youth striving "up" to roles beyond their youth. The training is good for them, but the fact remains that the most of the best plays need older actors for ideal interpretations.

It is here that we approach the importance of Children's Theatre to the high school producer. There is no age level of actor so ideally fitted for most of the roles in children's plays as the high school actors. Most adults are completely unconvincing and often completely ridiculous as actors in children's plays, with the exception of the occasional role for adult interpretation. But here the youth, vigor, energy, and verve of the high school actor are admirably fitted for the best of the children's plays. It is a waste of ability for the high school actor not to have the opportunity to achieve excellent interpretations for an audience to which he can be completely convincing.



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A further Selfish reason for the production of Children's Theatre by Thespians is the demand for excellent training in the presentation of children's plays. Such acting techniques as convincing pantomime, good diction, interesting stage movement, the use of dance — all of these phases of dramatics work are vital in Children's Theatre. Actually, there is no phase of training for an actor which is not needed in heightened and exaggerated form in productions for a children's audience.

The values for the high school producer of children's plays are not limited to the actor. The student scene designer

and trained stage crew can have immeasurable fun in developing sets that are appropriate for the needs of the play and challenging to the child imagination. The costume needs of most children's plays are delightful projects for student costume groups, and trained makeup crews can have a field day in developing convincing makeup for the wide variation of characters (in many cases, animal characters) for the children's plays. We say again that there are no techniques of production that are not needed in heightened and exaggerated form for the children's play — and where can the high school producer get better training and experience?

After the many challenges of acting and pictorial production have been met, there are the further Selfish advantages in the satisfactions to the producers from the audience of youngsters. There is no type of audience from which the reactions are as spontaneous, demanding, and rewarding as from the child audience. Because of the sincerity and honesty of the child response, there is the assurance to the high school producer that he receives exactly what he deserves. If he provides convincing, exciting, interesting entertainment, he will receive his earned reward in the satisfaction of a delighted, genuine audience. There is nothing like a child audience in the rigors of its demands, and there is nothing like the satisfaction in meeting those demands.

Why Children's Theatre by Thespians? Whether the motivation of a CT project by Thespians is an Unselfish one, Service to the Community, or the Selfish one of good training and experience for the producers, the project is a highly valuable one. Why not spend at least part of your time allotted during this school year to theatre activity to that one which will undoubtedly give the audiences and the producers the greatest dividends obtainable by high school theatre producers?

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Thespian Chatter

HOOPESTON, ILL.

Troupe 282

Troupe 282 began a very successful season with the fall production, *The Night of January 16th*. On both production nights a jury was selected at random from the audience. One jury found the dubious Karen Andre guilty as charged of first degree murder, while the other jury returned a verdict of not guilty. To remind the students of the true meaning of Christmas the troupe presented *Song of Glory* at the Christmas assembly. For the Spring production the troupe selected the hilarious comedy, *Pioneer, Go Home!* The adventures of the Kwimper family were enjoyed by cast, crews, and audience.

Each year we have an informal initiation of Thespian candidates. This year's pledges promoted the welfare of their community by beautifying the city park. They contributed such invaluable services as sweeping the tennis courts, scrubbing the pavilion, and picking up all paper and rubbish.

This year's activities were climaxed by a barbecue and swimming party. Thespian candidates were formally initiated and outstanding performers awarded trophies. The 1960-1961 season was a most active and enjoyable season for Troupe 282. — *Rosalie Fraley, Secretary*

GARY, INDIANA

Troupe 926

September 1960. Our class, although small and handicapped by limited facilities, began its most successful year to date. *The Murders of Miriam, Sunstroke*, and *Don't Tell a Soul* are a few of the one-act plays presented by Troupe 926 under the sponsorship of Mrs. E. Larrabee.

As time went by we began to thing more and more about our major production. Many plays were proof read and debated upon. Finally *It's a Great Life* was chosen and our rehearsals began. Fun, confusion, and many obstacles were to be dealt with before the play was presented. Soon after the production our class went to Chicago to see *The Miracle Worker*.

On June 3, 1961, the Thespians held their initiation ceremony. Ten new members were brought into the troupe, and we now have twenty active members.

Drama has a new meaning for us — we have learned to love it, it has become part of our lives. We are proud of what we have learned and we are proud to be called Thespians. — *Ruth Davidson, Secretary*

SPENCER, IOWA

Troupe 1763

The first big event of the season was the Speech Clinic on October 8, 1960. Keynote speaker for the affair was Anne Simley of Hamline University. Following, Sister Margaret Mary, AETA board member, directed her students in *Gammer Gurton's Needle*. Following a Swedish smorgasbord, the audience heard Martha Barclay, nationally known speech and drama monologist.

The Barretts of Wimpole Street drew one of the largest crowds ever to gather for high school productions in Spencer. Interesting and lovely effects were produced with black light. *The Teahouse of the August Moon* produced after the first of the year broke all records — 1,050 attended one performance.

The final performance of the year was on May 16 when the Speech III students, Development of the Drama, presented *Everyman*. Done as a reading the students were dressed in tuxedos and black dinner dresses. The only color was a 15 foot drape of white chiffon upon which played colored lights for mood effects.

The department plans a world premiere for the 61-62 season! — *Sherry Hoover, Secretary*

LEAVENWORTH, KANS.

Troupe 287

The Leavenworth High School troupe's first activity of the year was the presentation of the play, *You Can't Take It with You*. After a very successful one night stand, we presented a short skit performed exclusively by members for the school's club assembly. By the end of the semester ten students were eligible for membership, and for their initiation we attended the touring Broadway musical, *Once upon a Mattress*.

During the second semester Thespians turned their attentions to the district and state speech festivals where several members gleaned the highly coveted "first division" ratings. By the end of the semester, fifteen more students were eligible for membership, giving our troupe a total of twenty-five new members for the year.

Our troupe concluded a very active year with the election of the Best Thespians, Connie Timmons and Judy Rosenberg. — *Ross Donnelly, Scribe*

SHREVEPORT, LA.

Troupe 1767

Dramatics here at St. Vincent's was active this year. In cooperation with the Student Council, each class had an opportunity to do stage work and skits for the student body.

The annual Christmas play was produced with choral reading of *Legend of the Christmas Rose* and pantomime of the nativity scenes. Music was supplied by the St. Vincent's High School choir.

This year's senior class presentation was a Chinese play done in the manner of the Chinese — *Lady Precious Stream*. This year's junior class presented a talent involving skits, one-act plays, and songs. Plays and skits were original.

The troupe presented four one-act plays for the student body: *The Young Like You*, *Grey Bread*, *Ghost in the Green Gown*, and *Mother's Part*. Each member of the troupe had some part in a play, some production part, some stage work, etc. Finally the troupe presented a choral presentation of *The Highwayman* and a series of original pantomimes on school life. — *Ann Braswell, Scribe*

BRUNSWICK, MAINE

Troupe 1121

Our season opened with the senior class presentation of *You Can't Take It with You* last fall for two nights. Our application for a troupe was approved last January, and the troupe was installed and charter members initiated after a program of two one-act plays, *Antic Spring* and *Still Stands the House*. *Still Stands the House* won a sectional contest in the State of Maine One-Act Play Contest, but lost in the Regionals. Three of the charter members, initiated on April 16, were in the cast of four for the contest play.

Our Thespian Troupe is the hard core of the dramatic club, and we presented a Children's Theatre production of *Alice in Wonderland* on May 6. We hope to be able to do at least one Children's Theatre play a year.

Since the cast of *Alice* consisted of two seniors, seven juniors, six sophomores, and three freshmen, I think our troupe will have a strong, healthy, and representative membership next year. — *David Wetherell, Sponsor*

CASTLE ROCK, COLO.

Troupe 2108

Our troupe was very busy last year. On December 16 some of our inexperienced Thespians presented *High Window*, which was directed by Donna Light. March 10 we presented *Anti-Clockwise*, directed by Judy Stair, and *Silver Whistle*, directed by Judy Rossmeisl.

On April 5 we held a Drama Festival. *Silver Whistle* and *Inherit the Wind*, directed by Bob Claassen, went to the District Drama Festival in Colorado Springs, April 29.

In addition to our regular club meetings we held workshops in make-up, scene design, scene construction, lighting, and acting. May 7 was formal initiation for all the troupe members who earned enough points to become National Thespian members. — *Janet Allen, Secretary*

CAMBRIDGE, MD.

Troupe 1539

Rivalry, so often the case between two neighboring schools, was temporarily combatted by Troupe 1539 of Cambridge High School. We held a Thespian banquet unified with Troupe 1744 of North Dorchester High School.

The initiation of new members and the presentation of pins and certificates began the evening in fine style. Laughter and conversation shared by the members of the two troupes filled the air. After the delicious roast beef dinner all turned their chairs towards the stage to watch three members of Troupe 1539 present the highlight of the evening, the one-act play, *The Maker of Dreams*.

This performance actually served as a rehearsal for the cast. Because the play was well received, it was presented before several civic organizations and later at the Delaware Play



The Diary of Anne Frank, Troupe 455, Benton Harbor, Michigan, High School, Margaret L. Meyn, Sponsor

Festival. At this festival two of the cast received certificates of excellence for acting and the other for piano accompaniment.

As the curtains closed on this first performance and the applauding stopped, everyone began to move the chairs aside. Records were played and all began to dance.

Yes, this will serve as the beginning of unified and exchange programs between our neighboring schools. It was an enjoyable evening, but the ties of friendship will never be forgotten! — Margaret Anne Van Dyke, Secretary

HINGHAM, MASS. Troupe 1982

The 1960-61 season was an outstanding one for dramatics at Hingham High School. Our first production of the year, *Ramshackle Inn*, by George Batson, proved an enjoyable experience both for the actors and the audience. The many special lighting and sound effects required gave us ample opportunity to use our new lighting panel, which has since proved a great boon to the Drama Club.

The week following *Ramshackle Inn* was a hectic one, for in five days we put together the dramatic portion of the annual Christmas program, consisting of several narrated tableaux depicting the Nativity.

The New Year saw us anxiously preparing for our local "Festival of Plays," which included Kaufman's *The Still Alarm*; scenes from Clare Booth Luce's uproarious comedy, *The Women*; and G. B. Shaw's *Don Juan in Hell*. The latter play was cut entirely by the actors and the student director; thus even before beginning rehearsals we came to appreciate the Shavian wit and to understand Shaw's intricate philosophy of the Superman.

Don Juan proved the highlight of our season, winning the Regional Festival at Marblehead with a rating of excellent and three citations for outstanding performances by members of the cast. At the State Festival we placed as the alternate to the New England Drama Festival, an achievement which we hope to surpass next year. Our lead, *Don Juan*, was selected for the All-State cast.

So enthusiastically was *Don Juan in Hell* received that the Drama Club was asked to put it on once more for the Arts Festival of the Hingham Public Schools. That same night we initiated seventeen new members into our Thespian Society.

At present we are at work planning our first production for the new year which we hope will be a steppingstone in the tradition of *Don Juan* — a better, more adult theatre at Hingham High School. — Margaret McElroy, Sponsor

BAY CITY, MICH. Troupe 1247

Our Troupe 1247 had what we thought was a successful year. Previously, the plays had been presented in a Masonic auditorium, but under our new sponsor we went back to using our own school auditorium stage. This entailed the building of an entirely new set for *Kind Lady* in November. All members fell to with hammers and paint brushes, and our pride swelled as we saw the living room of a beautiful English home result from our efforts. In April when we presented *Father Knows Best*, we added a matinee performance to the usual two evening shows, whipping up interest among the grade school students by going out to the grade schools with the family members of the cast and letting each player tell some choice bit about our exciting play. In what might be called a prominent "football" school, we felt the drama department was beginning to gain a new recognition. — Carol Levine, Scribe

ADA, MINNESOTA Troupe 1228

The activities of our Troupe 1228 started out with our annual variety show which is always a treat for everyone. Many Thespians and those working towards becoming Thespians took part. Our theme was *Fun Night — 1960*. It included seven hilarious skits plus a few musical numbers.

Our next big event was our fall initiation and tea. Here eleven new members were initiated into our troupe.

1961 — REGIONAL CONFERENCES — 1962

FLORIDA (Central)	Mainland High School, Daytona Beach, Edith Larson, Sponsor, Troupe 35, Program Chairman, February 24.
GEORGIA	Mercer University, Macon, Mrs. John Seanor, State Director and Sponsor, Troupe 90, Fitzgerald High School, February 16, 17.
MONTANA	Eastern College, Billings, Lloyd Mickelson, State Director and Sponsor, Troupe 555, Senior High School, Billings, November 17, 18.
OHIO (Southwestern)	North College Hill High School, Cincinnati, Ronald Longstreth, Sponsor, Troupe 269, Program Chairman; Florence E. Hill, State Director, December 2.
OHIO (Northwestern)	Bowling Green High School, Troupe 1489, Florence E. Hill, State Director, November 11.
OKLAHOMA	Central High School, Oklahoma City, Maybelle Conger, Regional Director and Sponsor, Troupe 822, March 10.
OREGON	University of Portland, Portland, Wes Tolliver, Sponsor, Troupe 1634, Union High School, Beaverton, Conference Chairman; Melba Day Sparks, State Director and Sponsor, Troupe 1782, Madison High School, Portland, January 26, 27.
TENNESSEE	White Station High School, Memphis, Freda Kenner, State Director and Sponsor, Troupe 186, Messick High School, Memphis, November 4.
WASHINGTON	University of Washington, Seattle, John F. Leonard, State Director and Sponsor, Troupe 1673, North Thurston High School, Lacey, March 2, 3.

Early in the spring we presented five one-act plays. Our winning play, *Idols*, won the Sub-district, District, and placed alternate to the State at the Regional. Our year drew to a close with the spring banquet and initiation. The theme was *Kismet*, and the fitting decorations were beautiful. We initiated nineteen new members into our troupe plus installing the new officers. We feel that our year was very successful, and every member of our Troupe 1228 is filled with memories. — Sandra Weber, Secretary

MISSOULA, MONT. Troupe 483

In the 1960-1961 season Troupe 483 ushered in a new sponsor, Bruce Cusker, and with his old Thespian know-how put on eight successful productions.

The first major production, *Dino*, with a fine crew on and off stage, was called back after a three-night run for a command performance. Number two on the major production list was the all-school show, *The Gondoliers*. Mr. Cusker, teamed with the musical instructor, Neil Dahlstrom, turned out a colorful and enjoyable show. *La Malade Imaginaire*, the last



The Little Dog Laughed, Troupe 488, Hot Springs, South Dakota, High School, Imogene De Smet, Sponsor 1960-61

major production, was a hilarious farce and lots of fun and experience for the cast of eleven. For the State Interscholastic Little Theatre we competed with the one-act play, *The Red Peppers*, ran second, and collected the best actress award and scholarship. On expedition was a student-written play, *For the Love of Two Gold Fish*. It was well received.

Our tentative plans for next year include the production of *The Tea House of the August Moon* and Shakespeare's *The Taming of the Shrew*. — Patsy Maxson, Reporter

HOLDREDGE, NEB. Troupe 737

Thespian Troupe 737 sponsored an English movie, *The Mouse That Roared*, at the local theatre. The proceeds of this movie were used to purchase lighting equipment for future stage productions. *South Pacific* was presented by the music and dramatic departments. The three leads of Nellie, Emile, and Billis were portrayed by active Thespian members. The student director of this play is the retiring Vice-President of Thespians. Various Thespian members also contributed to the success of *Love Is Eternal* and the one-act play, *Confessional*.

Troupe 737 has promoted and supported dramatic activities not only by supplying actors and actresses, but many contributed to the staging of these plays. Many hours of manual labor were spent in the elaborate staging of *South Pacific*.

Our sponsor has taken an interest in the development of this organization. His interest in speech and drama is evident because of his bachelor's degree and master's degree in Speech and Drama. — Holly Spence, Secretary

CLAREMONT, N. H. Troupe 924

Our season started with the senior class play, *Gramercy Ghost*, being produced in November. This was a changeover from a spring production and proved successful enough to continue having the senior play in the fall.

A chorale, *Missile of Redemption*, was used at Christmas for a church presentation and also for a school assembly. This is the first time the Dramatic Arts department worked on choral speaking.

COMING YOUR WAY

BILLY BUDD, drama, Peter Ustinov, Robert Ryan. (AA)
EL CID, drama, Charlton Heston, Sophia Loren. (AA)

BARABBAS, drama, Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine. (COL)
THE NOTORIOUS LANDLADY, comedy, Jack Lemmon, Kim Novak, Fred Astaire. (COL)
MUTINY ON THE BOUNTY, adventure drama, Marlon Brando, Trevor Howard, Hugh Griffith, Tarita. (MGM)

KING OF KINGS, Biblical drama, Jeffrey Hunter, Siobhan McKenna. (MGM)

MY GEISHA, comedy, Shirley MacLaine, Yves Montand, Robert Cummings, Edward G. Robinson. (PAR)

THE MUSIC MAN, musical, Robert Preston, Shirley Jones. (WAR)

MAJORITY OF ONE, comedy, Rosalind Russell, Alec Guinness. (WAR)

The Thespian Troupe was chartered in December and in April sponsored the one-act play, *Mooncalf Mugford*, which was entered at Durham in large schools' one-act play competition for the state. Two of our eight charter members were in the cast. The other members of the cast earned the remainder of their points necessary for membership in the Troupe.

During the month of March members of the Dramatic Club were able to produce a Woman's Show over the local radio station. This was conducted for a period of three weeks, Monday through Friday for 45 minutes at noon, while the Women's Program Director was on vacation. This meant that the students had to see the sponsors, write their own commercials, and secure their own material. Many listeners commented favorably on the programs.

Our regular club meetings this year were planned to teach as much theatre as possible. Scenes from plays, acting techniques, make-up, and voice work were our topics.

The club members have shown an enthusiasm for dramatics, and next year should be a very productive year. Joining the National Thespian Society gave them an incentive to do more in the Dramatic Arts field. — *Judith Blewitt, Secretary*

HADDON HEIGHTS, N. J.

Troupe 376

When the amateur thespians of Haddon Heights High School decided to produce *The Great Big Doorstep* by F. Goodrich and A. Hackett as their second play of the year, they ran into difficulties in constructing the set. The script called for an old, tumble-down shack, and to construct this using flats would have been an expensive project. After many hours of mulling over the problem, they came up

with the idea of using screen doors instead of flats to build the set.

Pleas for old screen doors went out to the student body, faculty, and even to the principal. Those working on the play canvassed their neighborhoods. People donated willingly, and soon about twelve doors were collected.

The house was built by the stage crew, and the young dramatists were really proud of it. Members of the audience commented on how real it looked, and the set received special notice in the student newspaper. — *Kathryn Pusey, Scribe*

BURNT HILLS-BALLSTON LAKE, N. Y.

Troupe 1521

Troupe 1521 opened the year with more than 100 members, and it remained the most active club organization in this high school of 600 students. Programs were produced by groups within the club and presented at the weekly meeting. Their scope ranged all the way from original humorous skits to serious excerpts from plays.

Two major productions were sponsored by the members of the troupe during the year. *Arms and the Man* was chosen for the fall and was staged with very successful results. In the spring the talents of the troupe were combined with those of the music department for the producing of Herbert's *The Fortune Teller*. The year's activities ended with an inspiring initiation ceremony at which time 19 new members were inducted into the troupe. One of the most successful years to date would have been impossible had it not been for the untiring efforts of our sponsor, Mrs. Tilton. — *Ralph Fawcett, President*

MIDDLETOWN, OHIO

Troupe 918

At the regional Thespian festival, Troupe 918 presented *Happy Journey*; in the state contest, *The Valiant*. Besides learning from participation and criticism, we had fun meeting Thespians from all over the state.

Since most of our meetings are held in our Visual Education room, which has no stage, we produce many of our one-acts arena style. We find this method easy and enjoyable.

Three of our customs are an annual Christmas play rehearsed at 7:30 A.M. (because everyone is so busy afterwards), our weekly radio program (continuous since 1944), and our first one-act play of the year by the executive committee.

Three years ago we started the custom of a Children's Play for the elementary school children. This year we presented *Wizard of Oz* to 2100 children.

Sunrise at Campobello, Flight into Danger, Midsummer Night's Dream, Carousel, and theatre parties kept our seventy-eight members busy and happy. — *Marleen Apple, Secretary*

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ENID, OKLAHOMA

Troupe 1263

Troupe 1263 tried something new this year. We presented our first Thespian variety show, the "Enid Escapades." Our theme was "Fads and Fancies"; therefore we depicted the various fads, songs, and dances from the 1900's to the present day.

We have 150 members in our troupe, and this variety show gave us a chance to use everyone. The Thespians found it to be fun, interesting, and an educational adventure. One of the most important things we learned was that for any show, and especially one of this type, you must put your whole self into the act and have that all important relaxation and ease on stage.

Lord Byron so well stated our motto, that we adopted his words and gave him credit on our programs.

"On with the dance; let joy be unconfined; No sleep till morn, when Youth and Pleasure meet. To chase the glowing hours with flying feet." — *Connie McBroom, President*

HOOD RIVER, ORE.

Troupe 1724

When a Dutchman plays a Welsh-Irishman, an interesting performance is the result. That was what happened when one of our new Thespian members appeared in *The Family Nobody Wanted*. She was Else van Eijnden, American Field Service foreign exchange student from The Netherlands. While at Wy'east High, Else took an active part in dramatics, both on and off stage.

Our troupe's big undertaking was the production of *Please Communicate*. This tense play was the dramatic highlight of the year and one of the more outstanding plays produced at Wy'east. The cut down skeletal setting was painted black. At the opening and closing of each scene, the set, as well as the actors, was silhouetted against a blue scrim drop.

The third play presented during the year, *The Bat*, offered plenty of suspense and comedy, as well as technical difficulties. A small stage with no means to fly scenery made it difficult to handle the two different sets, but a smooth shift was accomplished with an air of professionalism. — *Carol Davis, Treasurer*

YORK, PA.

Troupe 520

The 1960-61 dramatics season of Thespian Troupe 520 was a grand year filled with many firsts.

We began the year with a new director, Robert S. Freedman, and a new technical assistant, Patricia Feiser, both William Penn graduates and past members of Thespians. Under the guidance of Mr. Freedman, York High presented a highly commendable slate of dramatic versatility to the public.

In the fall *Girl Crazy*, our first Broadway musical, was presented. This was followed by the Shakespearean production, *The Taming of the Shrew*. *Ring Round the Moon*, a comedy which offered many excellent character roles, followed. In May we were proud to welcome twenty-eight new members into our troupe.

We concluded the year with Gordon Jenkin's *Manhattan Tower*, presented by the 1961 graduating class. This production brought many rave notices and was a fitting end to a hard but very enjoyable and worthwhile season. — *Sandra Leibowitz, Secretary*

GREENVILLE, S. C.

Troupe 1751

When Troupe 1751 began this school year, we had eight members. Now we have increased our enrollment to twenty members and two inactive members who all are trying to promote the dramatic arts at Greenville High School.



Diary of Anne Frank, Troupe 661, Kelso, Wash., High School, Richard L. Wining, Sponsor

On April 27 and 28 we presented *Carousel* by Rodgers and Hammerstein, a two-act musical. Due to popular demand the show was held over. It not only had an outstanding cast, but also a well trained and experienced director who is our Troupe Sponsor, Virginia Uldrick. In January we presented James Hilton's *Lost Horizon*, which was also a success.

We are looking forward to other fruitful productions and with the help of Thespian members and the student body we hope to make them even better. — Jo Moss, Corr. Secretary

MEMPHIS, TENN.

Troupe 186

The Thespian Awards Assembly, May 11, 1961, climaxed one of the most profitable and successful seasons in the Messick High School troupe's history. This is our twenty-first year. Ronald Ireland and Sydney Skillern received trophies for the Best Actor and Best Actress.

Our first play, *What a Life*, played to capacity houses, and it was praised by parents, teachers, students, friends, and critics. We round it an ideal play to develop acting talent because when try-outs for *The Wizard of Oz* were held, this children's theatre classic was easy to cast. *The Wizard of Oz* played to 6000 children. What an experience!

Thespians of Troupe 186 enjoy their monthly meetings, which were student produced this year, the annual formal initiation, when a reception is held for the parents, the annual costume party, when talents run wild, the annual picnic, when stunts, games, and food are featured, also, the opportunities to usher and to see the road shows as well as the college and little theatre productions in our city.

Enthusiasm for 1961-62 is high. Plans are to begin with a State Conference in October. — Maris Holmes, President

IRVING, TEXAS

Troupe 881

Noel Coward's *Blithe Spirit* flashed across the stage, initiating the fall season for Irving, Texas, Thespian Troupe 881. Three-hour performances enchanted full houses both times this delightful comedy was given by the senior class.

Senior play problems completed, Sponsor-Director Rita Harlien and company took a deep breath and plunged into new play books and problems.

Irving's entry in the Interscholastic League One-Act Play Contest was *Death Takes a Holiday*, and the Walter Ferris tragedy won second place district honors for the cast and crew.

"Experiment" aptly described the annual three-act Thespian play, *Night of January 16th*, next attempted by the troupe. This courtroom drama was the first "in the round" play ever done at Irving High School. Again, as before, full houses thrilled to excellent performances and "not guilty" verdicts both times the play was presented.

Snow White and the Seven Dwarfs, an enchanting children's theatre production, Irving's final play of the 1960-61 season, and the annual initiation banquet brought a busy and fulfilling year to its close.

Sixteen new Thespians were made official, informed and enthusiastic members of the dramatic organization via a candlelight ceremony. Honor Thespians were cited for diligent endeavors in the field of drama, as Thespian Troupe 881 finished its 1961 season. — Ken Harrison, Reporter

LONGVIEW, WASH.

Troupe 699

The success of a Thespian troupe depends upon the people in it.

Troupe 699 of Robert A. Long High School is proud of its outstanding members. These Thespians have devoted time and talent to dramatic work and also distinguished themselves in a variety of other ways.

Janice Eret, president, chosen from students throughout the state, was named Outstanding Juvenile of the Year for Washington State. Upon graduation she was presented the Danforth Award. Vice-President Steve Erickson won appointment to Annapolis Naval Academy; while Liga Moruss, recording secretary, has not



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DALLAS 20, TEXAS

only received recognition as Best Thespian, along with Sharon Jensen, treasurer, but won a National Weyerhaeuser Scholarship to the University of Washington.

Secretary Sharon Gregory has had several poems published in such national magazines as *Seventeen*. Jacqueline Martin, troupe glamour girl, was recently chosen second runner-up in the Miss Longview Pageant. Nancy Covel, historian, has diligently recorded these activities. — Janice Eret, President

LOOKOUT, W. VA.

Troupe 140

In September of 1960 several members of Troupe 140 entertained a meeting of the County Classroom Teachers' Association held at our school with a skit entitled *Row West, Young Man*. A few weeks later we presented to the school this skit as well as other skits and pantomimes in our first variety program of the year.

In December we initiated thirteen new members into our club and held a Christmas luncheon after the initiation. In March of 1961 we presented the play, *Sunday's Child*, and then

BROADWAY LINE-UP

CAMELOT (Majestic), musical comedy, Richard Burton, Julie Andrews.

CARNIVAL (Imperial), musical comedy, Anna Marie Alberghetti.

DO RE MI (St. James), musical comedy, Phil Silvers.

FIORELLO (Alvin), musical comedy, Tom Bosley, Pat Stanley.

MARY, MARY (Hayes), comedy, Barbara Bel Geddes, Barry Nelson, Michael Wilding.

MY FAIR LADY (Hellinger), musical comedy, Michael Allinson, Margot Moser.

SOUND OF MUSIC (Lunt-Fontanne), musical drama, Mary Martin.

UNSINKABLE MOLLY BROWN (Winter Garden), musical comedy, Tammy Grimes.

entered it in a regional dramatic arts festival where we received a rating of "excellent." In May we presented our last program of the year.

Our Thespian activities for the 1960-61 school year were concluded with our annual Thespian banquet at which our "Best Thespians" were given their awards. — Florence Croft, Sponsor

STURGEON BAY, WISC.

Troupe 877

On September 20, 1960, the first meeting of the Footlights Club was held for the school year 1960-61. At this meeting new members were welcomed and received information about the Club and its activities. Officers for the year were installed.

Our Homecoming project was a float with the slogan, "We'll Swamp 'Um." Thank you again to those who worked on the float.

The major production of the year was *Three Needles in a Haystack*. Two performances were scheduled: a dress rehearsal for students on Wednesday, and the final show on Thursday evening.

On April 8 the eligible members traveled to Appleton to see *Peer Gynt* presented in the Music-Drama Center of Lawrence College. During the afternoon we toured the theatre and the campus.

The Annual Meeting was held on May 16. Twelve members were initiated into the National Thespian Society. Entertainment included a piano selection and a monolog by Peter Rohling, a ballet by JoAnn Gilbert, and a radio play, *Sorry, Wrong Number*. — Irene Wanke, Secretary

BIRMINGHAM, ALA.

Troupe 2087

A year of successful dramatic activities at John Carroll High School was climaxed by our annual Thespian Night on May 12, 1961. The program included the formal induction of new Thespians, the announcement of officers for next year, and the presentation of a one-act play, *The Pot Boiler*, by Gerstenberg.

In December we presented our first full-



Ladies of the Mop, Troupe 234, Hays, Kansas, High School, William H. Marsh, Sponsor

length play in several years, *Arsenic and Old Lace*. The play, presented by the Dramatics Club and supported by the entire student body, was a tremendous success.

In the early spring dramatic talents were combined with musical ability to produce an operetta, *The Fortune Teller*. The production included the combined talents of about one hundred students and was enjoyed by capacity crowds for all three performances. — Reporter

REDONDO BEACH, CAL.

Troupe 2142

Aviation High School became a part of the National Thespian Society this year. Its drama class led to the organization of the drama club and from there to Thespian membership.

Seventeen charter members were installed in Troupe 2142. A banquet was held after the installation and all members "stuffed" themselves completely. The principal, H. C. Uhls, accepted the charter for the school and was the honored guest at the banquet.

This year has definitely been a successful year for Aviation High School. It has reached an all time high in attendance at school plays and hopes to do even better next year. With the help of the Thespian organization, the school will present its first musical comedy in Feb. 1962. The troupe is young, but the enthusiasm is tremendous, and we hope to attain great heights as the months go by. — Naomi Moore, Reporter

STEAMBOAT SPRINGS, COLO. Troupe 2007

Our second year as a Thespian Troupe ended very successfully, having accomplished the task of bringing better and higher dramatic materials to the students and adults of our community.

At the first of the year the drama club produced *The Curious Savage*, which was well received. The junior class play, *The Glass Menagerie*, showed very excellent acting ability. *Our Town*, the senior class play, was a most rewarding experience for both the audience and the members of the cast.

In April the one-act plays, *The Red Velvet Goat*, *Air Tight Alibi*, *A Roomful of Roses* (Act II, Scene I), and *I Remember Mama* (a cutting) were produced. At the area festival *A Roomful of Roses* received the only superior rating given among eleven plays.

Fifteen new members were taken into the Troupe, adding new interest and enthusiasm to carry out the work next year. — Marsha Brown, Reporter

MIAMI BEACH, FLA.

Troupe 391

Miami Beach Senior High School Thespian Troupe 391 has completed another banner year. It has been a year filled with theatre activities and theatre going. Thespian members have visited at the Coconut Grove Playhouse in Miami and talked with the stars. Many interesting moments were spent with Kim Hunter

and Gretchen Wyler. They gave invaluable advice to the Thespians.

A bright summer program in the field of drama is planned with the play *Dracula* being the highlight of the summer drama season. The past year was a year of stars with such plays as *Star Dust*, *Star Light*, and *Star Bright* being produced under Jay W. Jensens' direction. The group participated in several television shows with some of the students appearing in the motion pictures, *Angel Baby* and *Pity Me Not*. Among the television shows that some of the students can be seen in are *Surfside 6* and *Miami Undercover*. The director of the troupe has a leading role in *Sextette*, filmed in Miami and Coral Gables, Florida.

Plans are for *Stalag 17* and *The Glass Menagerie* for the 1961-62 season. — Elizabeth Block, President

BOISE, IDAHO

Troupe 457

Boise High's Thespian Troupe 457 had one of its most successful years in the 1960-61 school year.

The Thespians' first production of the year was the annual three one-act plays. The plays were *Sham, In the Spring*, and *The Queen's Dilemma*. These plays are presented to the student body and then one is judged winner and it goes to the District One-Act Play Festival. *The Queen's Dilemma* was the winner; it went to the District Festival where it won a Superior rating.

At the same time that the one-act plays were being presented the radio and TV class, composed entirely of Thespians, began broadcasting its radio show, "To Thee Boise High." The show was presented for twenty-nine weeks. The class also presented one Television show a month.

The Declamation Festival was held in March, and Boise High entered ten individual divisions and two group divisions. The results were ex-

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ceptionally good, nine superiors in the individual division and superiors in both group divisions. The radio drama, an original play by the members of the radio and TV class, went on to win the highest rating in the state.

In April, the three-act play was presented — *Stardust* by Walter Kerr. The play was a huge success. It was the first time this play had been presented in Idaho, and speech teachers from other schools are now considering it for their own production.

The Thespian Troupe also presented a Christmas program to members of the Elks Rehabilitation Center and another program was given for the patients at the Veterans Hospital. It featured the skit, *How to Propose*. The Thespian Troupe ran the Bingo Booth at the All-School Mixer and sold at one of the basketball games.

The final Thespian event of the year was its initiation and banquet. The banquet was greatly enjoyed by all those in attendance. Guest of honor was Troupe Sponsor, Helen Farrer. At the initiation eight new members were admitted to the Thespian society.

The officers of Troupe 457 feel that this year has been a credit to Thespians throughout the country and hope that next year's officers will continue in this tradition. — *Everett Reagan, Clerk*

CHICAGO, ILLINOIS

Troupe 1656

Thespian Troupe 1656 held its annual elections at the first general meeting of the school year: president, Donna Faron, vice president, Sandy Gawrys, secretary, Sharon Czarnota, treasurer, Arlene Czja. Youth week was celebrated by the presentation of *Gray Bread*. Freshie Roundup was the title of the Freshman welcome party which consisted of a humorous skit — *Freshmanella*. Our biggest production of the year was Stephen Benets' *A Child Is Born*. The acting, costumes, and scenery of this play were most captivating and enticing. Sweetheart Follies, a variety show, was our present to the student body on Valentine Day. "The Best of Everything" was presented to our parents when *Joint Owners in Spain*, a one-act comedy, was given for Parents' Night. For our last production the senior Thespians presented the three Pyramus and Thisbe scenes from Shakespeare's *Midsummer Night's Dream*. This was quite entertaining since it was done in hillbilly dialect. — *Donna Faron, President*

FAIRMOUNT, IND.

Troupe 682

Troupe 682 enjoyed probably one of its most successful years. Six senior Thespians had 40 points. Two of these students, Dean Craun and Jon Ribble, were Honor Thespians, both having more than 80 Thespian points.

Cooperating with the advanced speech class, Thespians produced four one-act plays and two holiday programs for the school. The senior class play, *Andy Hardy*, and the junior class play, *Rebel without a Cause*, brought good crowds to our auditorium. Student Thespians acted as directors for the sophomore plays this year. The male lead in *Andy Hardy* was played by Marcus Winslow, the boy who grew up with his first cousin, the late James Dean.

Seniors lead the number of Thespians this year with 27 active members. Two initiation programs, one formal, were held before the student body. Outlook for next year's troupe is good with 15 active Thespians returning to carry on this honorable program. — *Jon Ribble, President*

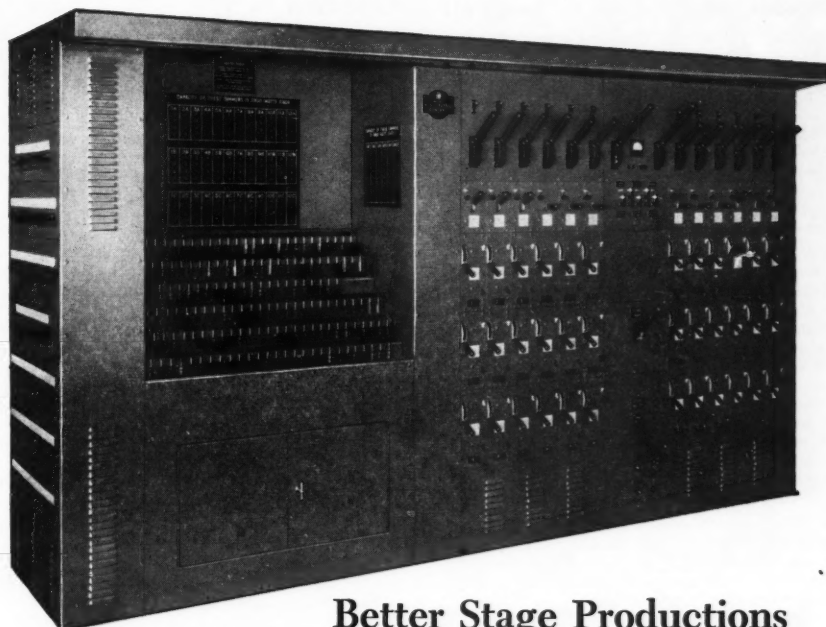
REINBECK, IOWA

Troupe 2008

Action plus describes the Reinbeck Thespian Troupe this year!

We started off with action plus dancing at our Sadie Hawkin's Dance. The decorations were strictly Dogpatch as was the "Kickapoo Joyjuice" punch. To open the dance we introduced costumed Thespians residents of Dogpatch.

At District Speech Contest we discovered action plus excitement when we were stalled in a snow storm. You can imagine our thrills after receiving Four I's. Our one-act play, *John Turner Davis*, also received a I rating.



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During April our action slowed down to a beatnik pace for our second party. This party was exclusively for our Thespian troupe. It included mood dancing, creative painting, expressive poetry, and food at Carl's Coffee House (our sponsor's classroom).

But the real highlight of our Thespian year came when we presented *Heaven Can Wait*. This play pointed out the most important necessity of a good Thespian, action plus talent. — *Rita Mitchell, Secretary*

SHAWNEE-MISSION, KANS.

Troupe 1806

With our new director and sponsor, Rawley T. Farnsworth, this troupe looks back over the year's activities and remembers not only the rewarding efforts of all our hard work but also the unusual incidents that come out of working together in our theatre. Variety was the keynote and spice in our dramatic program this year.

Our first production was *Gidget*, an interesting and appealing comedy. The most unusual incident that we can come up with is *Gidget*, the female lead, being dropped on her head

as she is being rushed and carried offstage to her initiation at the hands of the beach bums.

Show Boat took a large cast with white members and a colored chorus of singers in blackface. The show sold out for three nights, but the memory that stands out is the black make-up that enveloped everything.

The Barretts of Wimpole Street was our last production. Three of our acting awards went to actors for their work in this play. The lighting and costuming was excellent. The set was magnificent. Difficulties with large hoopskirts and a nervous dog, however, are spotlighted fondly in the minds of the cast.

To climax the year, the Thespian dramatic arts awards banquet, *Stardust*, was held and recognition was given for outstanding contributions in the theatre here at East. Slides of the past year's productions showed our progress from comedy to musical to serious drama.

Now it's over, with the last crew call made, the last cues picked up, and the last curtain call taken. We of S-M East know now that we will never forget *Drama of 1960-61!* — *JoAnn Senger, Vice-President*

BALTIMORE, MD.**Troupe 415**

Selecting a play for the year's final production poses two great problems. One is to use as many of the graduating Thespians as possible, and the second problem is to choose a play that is light and carries on an easily understandable message. Therefore *Tall Story* was selected. It was an extremely fortunate choice. Lindsey and Crouse have written about people and problems in a way that keeps them human and presents them in a style that enhances theatre-goers.

The amount of scenery required is large in number; but we overcame this addition by presenting it as line drawings. Selecting one color to predominate in each set, we then drew all items including furniture on the flats, using one shade and one tint of the basic color. In Act I Scene 1 Mike's Rest, we bought colored poster paper in crimson and drew the old fashioned wall lights in white. These panels were interspersed with scarlet hangings splattered with fuschia and purple. This made four most effective backgrounds for a scene that is unusually talky and can seem overly long to a high school audience.

As our fifth production of the year, *Tall Story* was presented four times. Never before have we experienced such an overwhelming appreciation from students and adults. — *Marilyn Salisbury, Secretary*

GRAND LEDGE, MICH.**Troupe 356**

Greetings Fellow Thespians!

The Thespians at Grand Ledge High School began a wonderful year with a children's theatre production of *Hansel and Gretel*. Participating were students from grades two through twelve.

The Thespian troupe will long remember the dates April 28 and 29, as the dates of the Broadway musical, *Finian's Rainbow*. This was a combined effort of the Thespians, band, and choir. Local businessmen, Lions and Rotary Clubs helped to back the show. This complex production boasted such attractions as objects appearing from thin air, and a white man turning black in front of your eyes.

This year we are sending two students to the Communications Arts summer program at Michigan State University.

To conclude our highly successful year the freshmen, sophomores, and juniors of the troupe treated the graduating seniors to a theatre party. After dinner they saw the Lansing's Civic Guild's production of *Damn Yankees*.

On May 26 and 27 we held our formal and informal initiations in which we accepted 13 new members into the club. On the 26th we held installation of the new officers and the admittance of each new member after reviewing his achievements during the past year. The 27th held much excitement as a final evening of stunt skits were selected and performed by each new member. — *Sheila Monaghan, Scribe*

ROBBINSDALE, MINN.**Troupe 352**

Theatre at RHS is big business with over two hundred students participating in a season of four plays. This year the fall play was G. B. Shaw's *Pygmalion*, which played to a capacity audience two nights. A lavish production of Rodger's and Hammerstein's *The King and I* was presented in March playing to a capacity audience of eight hundred each night through six performances. The Thespians, selling theatre candy and soft drinks at the performances, earned money towards a three-day trip to Chicago during Easter vacation. The sixteen member troupe with its adviser saw *Flower Drum Song* and *Raisin in the Sun*.

The group returned to begin work on the spring play, *Diary of Anne Frank*, which ran for two nights and again played to a sizeable audience. The Declamation contest play, *Glass Menagerie*, earned Best Actor and Actress awards for the two leads. The year ended with a second initiation of Thespian members and a June picnic. — *Marlene Kringsstad, President*

LANCASTER, N. Y.**Troupe 2057**

"There ain't nothin' like a dame" was unanimously agreed upon by our sailors and seabees in this year's production of *South Pacific*. More than 85 students and faculty worked long, hard hours to make it the success that it was.

Scenery was beautifully designed and painted by our mechanical drawing teacher; dancers were instructed and rehearsed by our math and science teacher, a former professional dancer; and stage lighting created a romantic mood through the efforts of our "wood and metal shop" instructors. A great majority of the costumes were either made by the students participating or obtained from friends or relatives. Our directress, Mrs. Warren, also club sponsor, and our musical director, Mr. Scherm-erhorn, combined hard work and patience to co-ordinate singing, dancing, and acting of a large cast. The stage crew utilized the overhead bars in order to facilitate the fourteen scenery changes.

In contrast to the elaborate set for *South Pacific*, our first play of the season required a table and chairs, two ladders, and an imaginative audience. Thus Thornton Wilder carried us back in time to *Our Town* of long ago.

New York, "a pretty big neighborhood," beckoned to all "man-hunting" girls. So we closed the 1960-61 season with *Ask Any Girl*. — *Marianne Kaczanowski, Secretary*

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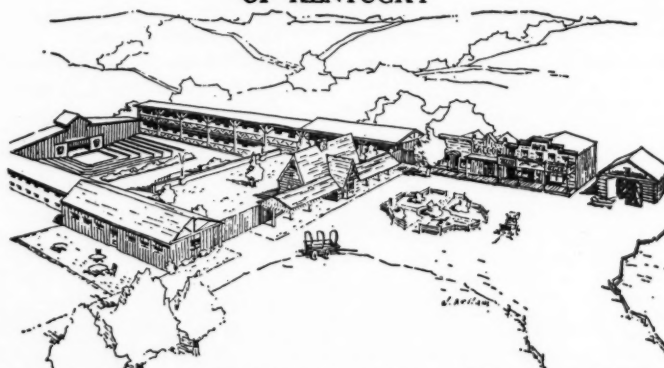
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PLAYS

(Continued from Page 17)

impressionistic rather than realistic. To expedite scene changes the island scene was permanently constructed upstage, and the farm scene was placed right stage in front of the proscenium arch. The other scenes were temporarily placed behind the curtain and in front of the island scene. The alternating of each scene made it easy to change scenes rapidly. Space lighting was used to create the desired mood.

I recommend this play for two reasons: (1) it is a mature play which presents a challenge in every phase of theatre production, and (2) it encourages more to participate. The best compliment came from a patron who said, "These people played their roles as though they had actually lived during the war!"

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THAT SCOUNDREL SCAPIN

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IF THE harried director is looking for an outstanding farce to produce (and one of quality), I can heartily recommend Moliere's *That Scoundrel Scapin* (Les Fourberies de Scapin). Not only is this an extremely funny play, but it has the added attractions of stylized production, costuming, and the use of music and dance-pantomime. *That Scoundrel Scapin* is a short three-act play — playing time is about one hour and a half — and, therefore is ideal for the high school stage.

Roles call for seven men and three women, each one an actor's part (though not impossible for high school people).

PUBLISHERS

A Connecticut Yankee in King Arthur's Court,
Baker's Plays, Boston, Mass.

The Eve of St. Mark, Dramatic Publishing Co.,
Chicago, Ill.

I Remember Mama, Dramatists Play Service,
New York City.

Our settings were relatively simple — we used a skeleton set suggesting the three houses facing a piazza, a stairway for the steps leading down to the square, and a well as the center of the piazza. We used modified Elizabethan costumes, some from our own collection, some rented from a professional costumer. Costumes and settings were all done in vivid reds, blues, and greens — reds representing the members of one family, greens representing the members of the rival family, and blues for the servants.

Since the play is a farce, it calls for much action including some "knocked-down-and-dragged-out" beating scenes and a wonderful sword-fight scene. The central character is Scapin, the servant of one of the families, who connives to outwit his master and his master's friend. Needless to say, he succeeds. The part of Scapin is not an easy one to portray, but it is within the scope of a good high school thespian. The role of Zirbinetta, the gypsy girl, is also somewhat difficult to play in that she has a long and important laughing scene to project.

We introduced each act with music and dance-pantomime, the latter presenting in detail much of the off-stage action that is referred to in the play itself.

This is the third Moliere play that we have produced in the last seven years, and it was a joy to everyone who participated in and witnessed the production.

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MOVIE-MAKERS

(Continued from Page 15)

films, *A Farewell to Arms* (1932) and *The Mortal Storm* (1939). The second director honored at the first Awards presentation was the Russian-born Lewis Milestone (1895-) for his comedy direction of *Two Arabian Knights*, but who was to gain film immortality for his direction of *All Quiet on the Western Front*, the "best picture" of 1930. One of the first to recognize the value of "dubbing" sound, he photographed the battle scenes on silent film and added the necessary sound effects later. The closing scene in which a young soldier's hand is seen reaching from the trenches for a butterfly only to drop slowly as he is mortally wounded serves to illustrate Milestone's firm belief in "contrasts" as the essential of film-making. "Just as shadow and sunlight go together," he has said, "there can be no high spots without contrasting low spots." Known

as "the war picture director" *The General Died at Dawn* (1936); *North Star* (1943); *A Walk in the Sun* (1945), nonetheless he has brought his editing skill and knowledge of cinematic art to *Les Miserables* (1935), *Of Mice and Men* (1940), *Melba* (1953), and recently *Oceans 11*.

In 1929 Frank Lloyd (1887-1960) received recognition for *The Divine Lady*, a silent film with "dubbed-in" battle scenes and sound effects. His expert knowledge of film-making led to an Award for *Cavalcade* (1933) and his vigorous direction of *Mutiny on the Bounty* made it the "best picture" of 1935.

In spite of the popularity of child stars in films, only a comparative few have been honored by the Academy. In 1931 the competent craftsman, Norman Taurog (1899-) received the directing award for his guidance of the amusing *Skippy* starring his nephew, Jackie Coop-

er (1921-). Taurog began his career as a child actor and after some acting in silent films, he became a cutter, an assistant director, and finally a full-fledged director at the age of 19.

From 1934 to 1945 the eleven directing awards were shared by six men: Frank Capra and John Ford were honored three times; Leo McCarey twice; Victor Fleming and Michael Curtiz received their Oscars in 1939 and 1943 respectively; and William Wyler was recognized in 1942, although he too would become a three-time winner with *Best Years of Our Lives* (1946) and *Ben-Hur* (1959). Frank Capra (1897-), a native of Palermo, Italy, gained his early film experience after World War I directing "Our Gang" comedies and the antics of Harry Langdon. He developed a wonderful sense of timing and humor coupled with an appreciation of satiric values which served him well in his "Oscar-winning" pictures, *It Happened One Night* (1934), *Mr. Deed Goes to Town*, and *You Can't Take It with You* (1938). The gentle satire of *Lady for a Day* (1933), *Mr. Smith Goes to Washington*, and *It's a Wonderful Life* (1946), and the poignant drama of *A Star Is Born* (1937) with Janet Gaynor and Fredric March, and *Lost Horizon* (1937), demonstrates his versatility and why he is "one of the most valued of Hollywood directors." His films are both artistic and commercial successes. As Lewis Jacobs points out:

... integrity in the selection of his material, seriousness of approach, simple and unpretentious rendition, and emphasis on fresh incident, characterization and clever twists — these make his efforts easily appreciated . . . His films, like O. Henry's stories, will be enjoyed as pastimes by millions, and as such are undeniably important.

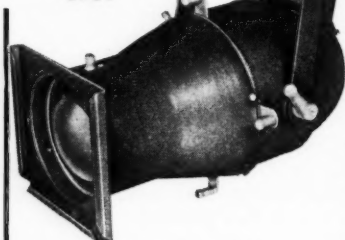
Another three-time winner by virtue of his ability to create film classics, such as *The Informer* (1935), *The Grapes of Wrath* (1940), and *How Green Was My Valley* (1941), is the veteran director of some 80 films, John Ford (1895-). Born in Portland, Maine, he followed his actor-director brother, Francis, to Hollywood in 1914 and began as a prop boy and stunt man for Universal. He soon became a director of "two-reelers," serials, and Westerns starring Harry Carey. An aggressively militant director, he insists on directing the type of film he wants to direct. He has kept dialogue to a minimum in his films and is not concerned with the spectacular. His interest is in "the look on the faces, the terror, the joy or the sorrow," and he emphasizes "the reaction of human beings under varying circumstances" as may be noted in *Stagecoach* (1939), *The Long Voyage Home* (1940), *Fort Apache* (1948), *The Quiet Man* (the 1952 Award-winning film), and *The Horse Soldiers* (1959).

Leo McCarey (1898-) allowed his natural Irish wit to spark his Award-winning comedies, *The Awful Truth* (1937) and *Going My Way* (1944). Vic-

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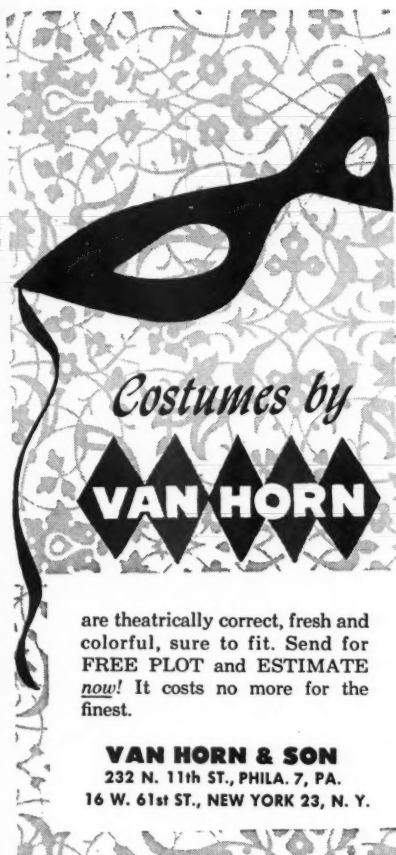
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tor Fleming (d. 1949), who began as a cameraman for Griffith and Fairbanks was responsible for *Captains Courageous* (1936), *The Wizard of Oz* (1939), and his Award winner, *Gone with the Wind* (1941), "the greatest monument the celluloid art ever produced." Hungarian-born, Michael Curtiz (1898-), trained in European films, came to the United States in 1927 and for some 26 years has brought his unbounded energy and versatility to the "action" pictures starring Erroll Flynn, the melodramas *Four Wives* (1939); *Mildred Pierce* (1945); and his Award-winner, *Casablanca* (1942).

Concerned with characterization and human relationships, William Wyler (1902-) has a distinguished roster of directing credits: *Dodsworth* (1936), *Dead End* (1937), *Wuthering Heights* (1939), *The Heiress* (1949), and three Award-winners, *Mrs. Miniver* (1942), *Best Years of Our Lives* (1946), and *Ben-Hur* (1959). In 1945 the Austrian-born Billy Wilder (1906-) received an "Oscar" for *The Lost Weekend*. Representing a younger generation of directors, Elia Kazan (1909-) joined the ranks of Award directors with *Gentleman's Agreement* (1947) as did the talented son of Walter Huston, John Huston (1906-) with *The Treasure of Sierra Madre* (1948). Finally, the creative talents, both as a writer and director, brought Joseph L. Mankiewicz (1909-) "Oscars" for *A Letter to Three Wives* (1949) and *All about Eve* (1950).

The Academy, of necessity, could not recognize the work of many expert and influential film-makers, such as Clarence Brown (*The Human Comedy*); Henry King (*Wilson*); Mervyn LeRoy (*Anthony Adverse*); Raoul Walsh (*In Old Arizona* — the first outdoor sound film); Rouben Mamoulian (*Becky Sharp* — the first drama filmed completely in Technicolor); George Cukor (*David Copperfield*); Fritz Lang (*The Woman in the Window*); Anatole Litvak (*The Snake Pit*); Edmond Gouling (*Dark Victory*); Howard Hawks (*Sergeant York*); and Alfred Hitchcock (*Lifeboat*). The list is not complete and subsequent articles will offer an opportunity to discuss these directors, their contemporaries as well as a new group of directors of the 50's.

With full recognition of the cumulative nature of the cinematic art, the outstanding films of the 30's and 40's were the work of a remarkable group of directors. Their sane, intelligent, and thorough knowledge of film-making gave them in most instances absolute control over their pictures. Possibly with some, the craft may have superseded the art. Still, the honor roll of directors is a distinguished one. Significantly, most of the directorial titans of the period are still actively serving to contribute and to guide a new generation of movie-makers along the honorable road of all artists — the free exercise of an independent imaginative and creative genius.

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STAGE LIGHTING

(Continued from Page 14)

are made of flimsy canvas instead of actual natural growth or real lath and plaster. Where spotlights are not available or the complete setting must be easily visible to the audience, the entire lighting is carried at a higher level of brightness. Everyone, both actors and audience, just pretend that it is dark, and like the members of Shakespeare's company, the actors grope their way through a simulated blackness. Perhaps they carry a lamp or a flashlight to symbolize the murky midnight hour. Even adult audiences will accept with amazing readiness any "convention" such as this although it is based on pretending. After all, acting is "pretense" by its very definition, and audiences are willing to use their imaginations if the actors are convincing in their portrayals.

Visibility then was and is the first requirement of stage lighting, illumination for the sake of information. Who is on stage? Where is he? What is he doing? Too many schools stop here forgetting that the *entire* theatre production should adhere to the principles of art; or the director rationalizes that it takes expensive and extensive equipment to practice the "art of stage lighting," and the equipment just isn't there. Future articles will indicate that much can be accomplished without expensive equipment, if the principles of artistic use of light are understood. The objective in applying these principles is of course to make the visual aspects of the play more pleasing and meaningful and therefore more satisfying.

Selectivity Is a Fundamental of All Art

As I reminded my friend Doug, a fundamental of all art is the principle of "selection." What do we want the audience to look at? Everything? The dirty walls of the auditorium, the worn stage curtain, the bright new border curtains purchased by the PTA to mask the regions over the stage? The cracks between the flats which no one got around to covering up with "dutchmen?" Certainly not! We want to divert the minds of the audience from the defects, the masking (no matter how new), and to concentrate their attention on the actors. The performers are our first selection. Some good plays are deliberately placed in a neutral setting so the scenery cannot compete with the actors for attention. The playwright or director has applied the principle of selectivity so that the action receives major emphasis. Lighting should be a primary contributor in this emphasis on the essential elements. As a result, even the lighting provided for general visibility must be selective.

The first development we want on the night of a play production is to get the minds and eyes of an audience directed



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away from themselves and pointed toward the action on stage. This is why we turn out the auditorium lighting and turn on the stage lights. If this is done too abruptly, the effect is mildly shocking rather than gently persuasive, hence the loud shrieking that often accompanies the sudden blacking-out of auditorium lights on a single toggle switch. The change from brightness to darkness in the auditorium should be achieved gradually, preferably by means of dimmers. The smooth fading-out of the chandeliers and the gradual brightening of foot lights will quiet an audience, direct its mind and eye to the stage and create an initial atmosphere of expectancy which is climaxed by the opening of the curtain. The apparently magical shifting of light intensity helps prepare the audience for the magic of the stage. To douse suddenly the lights of an auditorium or to change abruptly the lighting on stage without a motivating reason is like slapping a person in the face. The quick changes may be exciting, but they are not aesthetically pleasing. A gentle caress of the hand or of lights is more likely to achieve desired results unless of course you are simulating an electrical storm or an earthquake.

Selectivity then causes us to concentrate our lighting on the actors and off the perimeter areas of the proscenium frame as well as off the masking pieces overhead. Common practice goes even farther in many productions and keeps as

much light as possible off the scenery so that a bright halo around a doorway or a brilliantly lit back wall will not draw visual attention away from the actor. If there is a reason for designating a piece of scenery or a picture on the wall for selective emphasis, then that should be done, but most plays do not require this.

Realistic Stage Lighting Should Not Distort

If the actor is to receive primary attention, what about him is important and how should he be lit? This will depend on the style of the play. If the drama is "realistic," the light should reveal the actor as a three-dimensional figure and relate him to his environment in a realistic manner. Lighting should not distort the features of the face nor seem to flatten the face and figure into a two-dimensional form. Strong light pointed straight at the actors from the front of a balcony tends to produce the flat effect when no other light is employed to counteract it. And all of us are familiar with the distortion which results from shining a strong light straight down on a face from immediately overhead without other lights to soften the effect. The terrifying result may be good for a Frankenstein but does not fit the normal realistic situation. The usual high school play requires lighting which produces natural results, reveals the actor as a plastic (three-dimensional) form

moving in plastic space among what appears to be plastic forms; that is, the scenery and properties also appear three-dimensional.

If actors are to appear fully modeled, we must consider the natural highlights and shadows which will bring out the various features of the face and body. Later articles in this series will indicate how this can be achieved. The principle at issue here is recognition of the presence of shadows as a component of natural form. We try to emphasize this through a combination of make-up and lighting. Highlights and shadows add excitement and interest to a scene. The stage which is flooded evenly with a large volume of light has good visibility but lacks interest and the natural contrasts common to nature.

Realism often requires the use of what we call "motivated" light. Moonlight or the low, orange rays of a setting sun need to come from an appropriate direction and at a particular angle. If a play's dialogue refers to the change from night to day and if there are any windows in the drama's interior setting, the lighting outside those windows must be motivated realistically. We often see plays which are identified as occurring at mid-day in sunny weather, but outside the windows are gray vistas more appropriate to a dreary drizzle than to a day of bright sunshine. This grayness has not been motivated.


Of course not all lighting need be "realistic" because some plays are not suited to that style. Just as some paintings are not natural nor real in treatment of their subject matter, plays often require special unreal techniques too; but it is one thing to choose deliberately to employ non-realistic methods and another to allow accidentally or carelessly a badly lit window or doorway to exist, out of key with the remainder of the setting. The latter is a disturbing element that detracts from the artistry of the whole production. Stage lighting must be kept in key. One wrong color accent can kill the effect of an expensive suit or a beautiful party dress. One wrong light or a badly lit area on stage can ruin an otherwise unified and interesting stage picture.

Stage Lighting Should Contribute to Pictorial Composition

Picturization on stage brings us to another function of stage lighting, that of composition. If we are to evaluate the actor as he stands within the setting, we must look upon the whole as a series of pictures moving in space and time. Selective illumination suggests emphasis on principal figures or scenic elements. Emphasis creates composition. The composition of an entire scene can be changed by shifting light from one area to another or by placing more light on one area than in others.

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The play *You Can't Take It with You* is typical of many realistic dramas. Lighting for this play requires the designer to provide general visibility over the entire stage during most of the scenes because action of a large cast fills the playing area much of the time; however, the audience is interested also in the kind of house in which this unusual family lives. Thus the scenery and properties are important but never as important as the actors, for these characters would be what they are regardless of where they lived. Applying artistic principles to the lighting of this modern classic will result in realistic light which reveals the actors as three-dimensional human beings in a plastic environment with natural highlights and shadows. There are no two-dimensional characters here so there should be no flat, blazing light. Each role is individualized so each must appear in realistic lighting which accentuates his individualism. The stage should not be lit like a schoolroom, but like a home, instead, with dark corners here and there. Entrances and exits are not as important generally in this play as is the action the characters engage in while on stage. So the major points of emphasis in the composition are not associated with the scenery but with the stage space inside the walls of the room. Enough light will be reflected from the acting-area lights to provide sufficient visibility for the scenery. As the lights in the auditorium die down and the stage lights

grow bright, the audience can see the scenery, but their eyes are focused on the actors and the action. The stage picture seems real; the actors belong in their setting. The entire picture is unified. Nothing is out of key. Visual focus is centered on the brightly lighted acting areas. The principles of artistic lighting have been applied.

There's More To Come

No mention has been made so far of the contribution lighting can make to the establishment of mood and how lighting can participate significantly in the action of the play. These will be the topics for the next article in this series and will complete this survey of the functions of stage lighting.

If stage lighting is to be an art which enhances the role of the actor, the principles of selectivity, of emphasis, of plasticity, and of composition must be applied. General illumination, for purposes of visibility alone, are not enough. The stage picture must be unified. Lighting is as much a part of the total design as is the scenery. Its functions should not be ignored. My friend Doug was impressed by the lighting he saw in New York because it had an important function to fulfill and Doug was able to recognize the contribution. "The theatre was filled and everyone was making a lot of noise when the house lights started to dim out. Funny thing, everyone got quiet."



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(Continued from Page 12)

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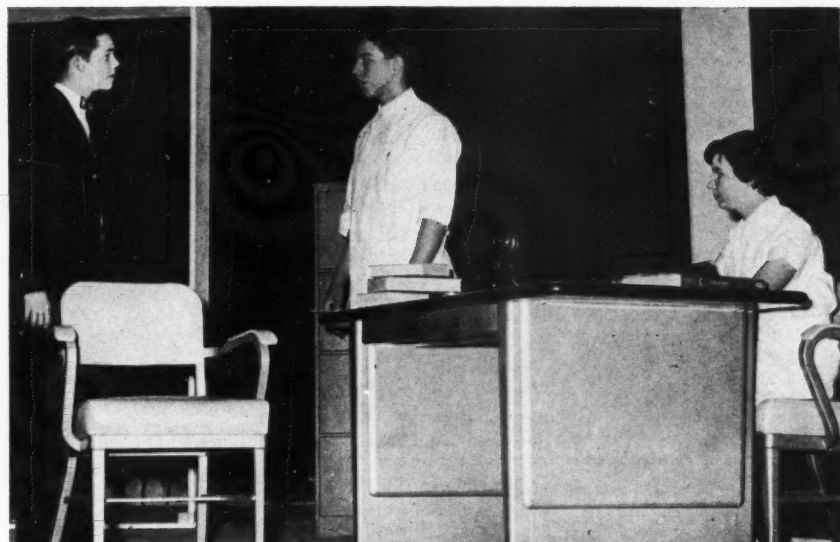
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1753 John Miller	1866 Della Williams	1971 Allan Haacke	Roland Benson
1754 Marie Stokesberry	1866 Gene Kingery	1972 Gerry Alexius	Fred Ford
1755 Karen Hutchins	1867 Susan Roper	1973 Micheal Veak	John Pryor
1756 Jim Bargabus	1867 Sandy Shepler	1976 Kathy Bowen	Darlene Knowles
1758 Pat Luttrell	1868 Gary McDowell	1976 Terri Maxwell	2126 Lois Buhl
1759 Janice Pursley	1870 Jeanette Auld	1977 Peggy Nelson	2127 Pat Heller
1760 Mary Ann Hyden	1871 Bill Fleming	1978 Richard Hill	Mary Meeks
1763 Steven Anderson	1875 Gretchen Adkins	1978 Susan Byers	2128 James Knapp
1763 Mary Gilchrist	1884 Connie Lou Johnson	1979 Jane Lane	2130 Leslie Stolan
1767 Linda Cannon	1876 Tom Frankel	1982 Raymond Burke	2134 Terry Newsom
1768 Barbara Friedland	1882 Kathy Wilson	1984 Floyd Kirby	2136 Ted Reis
1769 Joe Jackson	1883 Samuel McVey	1986 Mary Connelly	2137 Roger Olson
1770 Ilse Economou	1883 Genevieve Hannah	1986 Edward Perry	2139 Anne Hawkins
1770 Kathy Donahay	1884 Mary Moore	1987 Roger Batura	2140 Keenan Barber
1773 Jeri Scott	1885 Helen Hairston	1988 Maxine Peterson	2141 Carlee Bell
1778 Charles Smith	1886 Frances Booker	1988 Tina Hermansen	2142 Frankie Burton
1778 George Glymph	1886 Elwyn Reeves	1991 Mike Finnegan	2144 JoAnn Vanselow
1778 Beverly Goodwin	1887 Bill Normark		Bob Dulude
Loretta Jones	1888 Brian Finnigan		2145 Myra Nichols
Gwendolyn Meadows	1889 Linda Thurman		2151 Guida Maher
1781 Chris Haecker	1893 Sandra Shaffer		Jack Savage
1781 Janet McQueen	1895 Susan Locke		2152 Barbara Rensing
1782 Gary Adams	1897 Silvia Brown		Tim Jackson
1782 Floyd Goodat	1898 Mary Susan Akers		2154 John Ohlfest
1783 Andrea Plante	1900 Jerry Thomas		2155 Sonja Betts
1783 Olivia Dallavis	1904 Carnell Stewart		2158 Patti Capel
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1788 Larry Edgar			2161 Patricia Whitney Dixon
1789 Roberta Mason			2162 Darlene Telander
1790 Jean Tillman			2168 John Long
1791 Jack Bennett			Lynda Holden
1793 Adrian Boone			2173 Rober Backer
1796 Phyllis Liable			2176 Pauline Matta
1796 Michel Levesque			2177 Carol Cowle
1798 Mike Schwartz			2184 Barbara Lee Eldridge
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Ed Ellis			

BRIEF VIEWS

By EUGENE K. BRISTOW



LONG PLAYS

BEST AMERICAN PLAYS, SUPPLEMENTARY VOLUME: 1918-1958, edited with an Introduction by John Gassner. 1961, Crown; 687 pp.

Professor John Gassner's most recent anthology of seventeen long plays now brings more than 120 plays collected in the Best American Plays series. The present volume includes plays that Gassner has been unable to collect until now. Chronologically the group ranges from Tarkington's *Clarence* to Goodrich and Hackett's *The Diary of Anne Frank*. Others include *The Adding Machine*, *On Borrowed Time*, *Yellow Jack*, *Harvey*, and *The Teahouse of the August Moon*. An excellent addition to the theatre library, *Best American Plays* contains the usual high-quality introductions by Professor Gassner.

NO DEADLY MEDICINE by Sherman L. Sergel, from the play by Arthur Hailey. Dramatic Publishing Company, 1960. 7 M, 12 W, extras; Scene: office of the pathology department of Three Counties Hospital. Royalty: \$25.-\$20.

Originally produced on television, *No Deadly Medicine* probes the workings of modern medicine, noting the importance of new research and techniques. In his sixties Dr. Pearson is head of pathology and resents his new assistant, young Dr. Coleman, who believes that the department must be run with efficiency and up-to-date methods. Through a series of costly mistakes — one that results in the death of his chief technician's child — Dr. Pearson recognizes his long contribution to hospital life has been ended, and he resigns his position. An interesting play, *No Deadly Medicine* offers many acting opportunities, with a wide range of characterization.

NATIONAL VELVET by Enid Bagnold, from her own novel of the same title. Dramatists Play Service, 1961. 18 M, 4 W, extras; Scenes: half-garden yard and living room of the Browns' cottage; interior of the Browns' living room; the jockeys' changing room; the Board Room at Wetherbys. Royalty: on application.

A popular novel in the 1930's, turned into a famous motion picture in the 1940's, recently the basis for a TV series, *National Velvet* is now available for theatre production. Velvet Brown, fourteen-year-old daughter of a channel swimmer and her butcher husband, wins a horse at the county fair. With the help of Mi Taylor, Velvet trains and rides her horse in the Grand National. When she wins disguised as a boy, and is eventually discovered as a girl, Velvet quickly becomes a national heroine. Production in high school theatre will probably include at least two problems. The climax of act two — the actual race — described by radio announcers lacks the visual excitement of film and TV. Moreover, language, including reference as well as dialect, is quite British. Careful planning and direction, however, may eliminate these problems in actual production.

SIMPLE SIMON by Patrick Brumbaugh. Children's play; French, 1959. 9 M, 4 W, extras; Scene: the throne room of King Simon, any time between the middle ages and modern times. Royalty: \$15.

A three-act children's play, *Simple Simon* examines a young prince's worthiness to inherit the crown. A rather gentle, at times tiring with his singular innocuous attitude, heir-

apparent to the throne, Prince Simon, fails again and again to meet responsibilities thrust upon him. Finally, in the last act, Simon captures the villain by dropping his sword on his foot, becomes engaged to the energetic Princess of Poppycock, and on his last exit, walks into the wall. Thus, Simon stumbles his way into kingship, in keeping with the play's title.

SHORT PLAYS

15 AMERICAN ONE-ACT PLAYS, edited and with Introductions by Paul Kozelka. 1961, Washington Square Press; 308 pp. Papercovers.

An excellent anthology of short plays, the present collection covers a wide variety of form, style, and plot. Several plays will be quite familiar: Morley's *Thursday Evening*; Goodman's *Dust of the Road*; Millay's *Aria da Capo*; Kaufman's *The Still Alarm*; Glaspell's *Trifles*; Tarkington's *The Trusting Place*; Gale's *The Neighbors*; and Benet's *The Devil and Daniel Webster*. Recent plays include a dramatization of *The Lottery*; Fletcher's *Sorry, Wrong Number*; and Mozel's *Impromptu*.

CHRISTMAS AT GRECCIO by Sister Mary Francis, P.C. Christmas play; French; 6 M, 3 W, extras; Scene: December 24, 1223, the foot of Mt. Greccio on the estate of Lord Velita just outside Assisi, towards evening. Royalty: \$5.

A delightful story of St. Francis of Assisi and the origin of the Christmas Crib, the play combines humor, warmth, and interesting characters. The play includes a young highwayman, Mariano, who steals in order to forget his love for Pacifica, who is engaged to Anthony; Amata, Pacifica's little sister, who loves happiness; and Sir Velita, lord of Greccio. As St. Francis and Brother John work with Anthony and Sir Velita to build a replica of the manger of Bethlehem, Mariano arrives with a stolen cloak, Pacifica eventually declares her love for Mariano, and Sir Velita finds a just humility. Anthony, pleased with the news, plans to join the order of St. Francis. The play ends with the familiar tableaux and song.

One of the best recent Christmas plays, *Christmas at Greccio* should provide an outstanding production.

BEGINNING OF THE WAY by Henzie Raeburn. Nativity play; Baker; 6 M, 4 W; Scenes: interior of house of Zacharias at Ain Karim in March; interior of House of Joseph at Nazareth in December; the Inn at Bethlehem, three days later. Royalty: \$10.

Originally written for the Pilgrim Players of Canterbury, *Beginning of the Way*, a nativity play, takes place in three scenes. In the first, Mary visits Elizabeth to tell her of the Annunciation; in the second, Mary and Joseph are ordered to Bethlehem; in the last, outside the Inn at Bethlehem on Christmas Eve, the play ends with the standard tableaux. Throughout the basic plot is woven the story of Rachel and Jonathan, who is crucified by the Romans. A fresh reworking of the familiar story, *Beginning of the Way* will demand experienced actors, capable of developing sincere characterizations.

THE CHRISTMAS TREE FOREST (IN THE GREAT WALLED COUNTRY) by Isabel S. Clark, from a story by Raymond Alden. Christmas play; French; 12 chief roles, 23 extras; Scene: before curtain and interior of palace. Royalty: \$5.

The North Wind tells a school girl the story of "The Christmas Tree Forest," where nobody who lives there ever grows up. One Christmas Eve, a stranger convinces the kingdom that each should look for his own gifts — a suggestion whereby the spirit of giving is lost. Written primarily for elementary and junior high schools, the play offers wide opportunity for spectacular staging.

A VERY COLD NIGHT by Dennis J. Winnie. Religious drama; Baker; 2 M, offstage voice; Scene: interior of railroad station. Royalty: \$5.

Struggling for slight heat from the stove, two men attempt to interpret the character of the man who died on the middle cross. The two are the thieves crucified, and the first man finally decides to give up his place by the stove to the third who arrives at the end of the play. Given careful direction and skillful interpretation, *A Very Cold Night* should prove a good choice for the religious season.

THE GREEN WOOD by Henzie Raeburn. Dramatic Liturgy; Baker; 3 M, 2 W, congregation; Scene: in a church or chapel. Royalty: \$5.

Originally written for use as Morning Worship in the James Chapel of Union Theological Seminary, New York, *The Green Wood* is not "a drama with liturgical elements, but rather a worship-service of which the meaning is heightened by dramatic elements." Based on Luke 2:22-39, the play combines audience response, sermon, and brief plot of Simeon meeting Joseph and Mary. E. Martin Browne, director of the first production, has written a short introduction.

THE MIND OF A KILLER by John Kirkpatrick. Psychological Melodrama; French; 3 M, 2 W; Scene: combined living-and-dining room of a mountain cabin. Royalty: \$5.

Hugh Dryden and his mother Laura — in her late forties — have come to the mountain hide-away, to find the quiet that Hugh requires for recovery of his mental health. The cabin had once been the scene of a murder, and the recently-acquitted widow, Bernice, arrives because she has received a note urging her to come. Most of the clues point to Hugh's having been the murderer, until the real killer enters at the last minute. Hugh saves Bernice, only to faint as the curtain falls. A good thriller with snatches of wry humor, *The Mind of a Killer* should keep audiences guessing.

BOOKS

THE STORY OF AMERICA'S MUSICAL THEATRE by David Ewen. 1961, Chilton Company; 268 pp.

David Ewen is probably the most prolific, popular writer on music and musical theatre, the present volume numbering his twenty-second book. The current *Story* spans the minstrels of the 1840's to last year's *Bye Bye Birdie*, with emphasis on writers, musicians, and plot lines. In keeping with the tremendous change in recent musical theatre, more than a third of the book is devoted to the period since *Oklahoma!* (1943). With limited space, the history has been somewhat simplified, but seems quite appropriate in language and content for its directed audience — the young reader.

TWO MODERN AMERICAN TRAGEDIES: REVIEWS AND CRITICISM OF DEATH OF A SALESMAN AND A STREETCAR NAMED DESIRE by John D. Hurrell. 1961, Charles Scribner's Sons; 153 pp. Papercovers.

Another volume in the Scribner Research Anthology series, in Professor Hurrell's edition stimulating reviews by Joseph Wood Krutch, John Gassner, Kenneth Tynan, and others examine modern American tragedy, with emphasis on playwrights Miller and Williams.

PUBLICATIONS FOR TEACHERS, DIRECTORS, AND STUDENTS OF DRAMATIC ARTS

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TELEVISION: TECHNIQUES AND APPRECIATION by Si Mills. Contents: Brief Technical Details, The Television Picture, Settings for Television, Programs, Writing for Television, Television and Education, Television: Past, Present and Future. .75

ORIGINAL RADIO, TV AND MOVIE PROGRAMS by William R. Johnson, Kling Studios, Inc., Chicago. Contents: Lines of Rhyme, Stay Tuned for . . . , Music in the Air, That's Right, You're Wrong!, Put Yourself "On-the-Spot," School Court of the Air, Dolly-in on Pantomime, Let's Make a Movie. .75

HOW THEY WERE STAGED, edited by Earl W. Blank, Northeastern College. An amazing source of information for directors in schools, colleges, and community theatres. Contains a complete discussion on the actual casting, directing, costuming, advertising and staging of each of the following outstanding plays chosen for their suitability for amateur theatre groups: Junior Miss, Arsenic and Old Lace, What a Life, Stage Door, Two on an Island, Ladies in Retirement, Zazueta, Everyman, Boston Blues, The Green Vine, The Imaginary Invalid, The Eve of St. Mark, Lost Horizon, Sun-Up, Icebound, The Importance of Being Earnest, The Torch-Bearers, Nothing but the Truth, For Her C-h-e-ild's Sake, Kind Lady, Three Corners Moon, The Trail of the Lonesome Pine, Charley's Aunt, Tish, The Fighting Littles, Captain Applejack, Skidding, Out of the Frying Pan, Snow White and the Seven Dwarfs, Green Stockings, Seven Keys to Baldpate, Peter Pan, Lavender and Old Lace, Outward Bound, Candida, Pride and Prejudice, Moor Born, Murder in a Nunnery, Cyrano de Bergerac, The Cradle Song, Family Portrait, Death Takes a Holiday, Letters to Lucerne. \$1.00

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